

PREFACE

It is a matter of immense happiness and pleasure that the long awaited Second World Telugu Conference is being held at Kaula Lumpur as originally planned during April, 1981.

Telugu speaking people have migrated and settled down in several parts of the World. Nearly one sixth of the Telugu speaking people i.e., about one crore are today living outside the State of Andhra Pradesh. A glorious history extending over 25 centuries, a sweet and rich language and culture bind the Telugu speaking people into an emotional affinity. The first ever attempt to bring the Telugu speaking people all over the world on to one platform was made in April, 1975 when the First World Telugu Conference was held at Hyderabad, the State Capital. It was a grand success and gave a new impetus to further strengthen the bonds of affinity among the Telugus and lovers of Telugu.

Inspired by the success of the first conference, the delegates from Malaysia, which was incidentally the largest of all also, came forward to host the Second Conference. For several reasons it could not be held as originally scheduled in 1978. The State Government under the leadership of Sri T. Anjaiah had strongly felt that the Conference must be held without further delays and had generously extended the required moral and financial help.

As was previously done at the time of the first World Telugu Conference, it was decided to produce and publish a number of monographs related to topics in Telugu studies. Keeping in view the necessity to project the achievements of the Telugu speaking people across the borders of the linguistic region, we have decided to publish these monographs in English.

We requested Telugu Bhasha Samiti to produce and publish a monograph on Telugu culture in collaboration with International Telugu Institute. We thank the concerned authorities for having accepted our request and produce this enlightening publication.

C. Appa Rao,
President.

Andhra Association of Malaysia.

M.V. Krishna Rao
Chairman

International Telugu Institute

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GLIMPSES OF SOME FEATURES

The following is only a free adaptation from the learned articles contributed by erudite scholars to the "Telugu Samaskriti". The matter is not only freely abridged but also a few features are added, to provide a background for study by non-Telugu readers.

THE LAND

"In the majority of cases, human body and character vary in accordance with the nature of the country"
—HIPPOCRATES.

Location and Size

The homeland of the Telugu people, designated as *Andhra Pradesh* since November 1, 1956, is situated on the central portion of the eastern sea-board of the Indian peninsula and spreads westward into the Deccan plateau up to 77° E. The northern boundary runs roughly across the latitudinal line of 20° N. Curiously enough, the northern border and the western border of this area approximate respectively with the central latitudinal and longitudinal lines of India. Though it is accidental, this central position has been, all along the course of history, a decisive factor in giving shape to Telugu culture. To the south, Andhra Pradesh spreads up to 12° 41' N. It has a common inland boundary, in the south with Tamilnadu and Karnataka, in the west with Karnataka and Maharashtra and in the north with Madhyapradesh and Orissa. On the east, there is the Bay of Bengal. The total area of Andhra Pradesh is 2,76,814 sq. km.

Structure and Physical Features

The geology of the area may be described as an epitome of the geology of peninsular India. Geologists say that the earliest land mass in India is the Deccan peninsula, and in that too, the eastern portion had attained geological stability earlier than any other portion. The Eastern Ghats which run from north to south in Andhra Pradesh are distinctly older than the Western Ghats. At some period in that hoary past a stupendous volcanic outburst took place in the peninsula and immense quantity of lava was deposited and this spread on the western plateau-region of Andhra Pradesh; and the thickness of the

lava is 30 to 90 m. in that region. The river basins of the plateau must have been due to parallel fissures in the earlier ages.

The gradual sinking of the ground along the lines of weakness naturally gave rise to basin-shaped depressions. Later, there must have been many geological upheavals; and the continual subsidence and sedimentation should have resulted in the formation of coal seams. These naturally follow the linear trends of the rivers. The *Singareni* coalfield of Andhra Pradesh is one such.

All these things happened in the far off past ages. Since the beginning of the historical period, there have been no major alterations in the physical set-up of Andhra Pradesh; the drainage pattern has been almost the same in this area for a long time, unlike the north where many rivers are known to have changed their course even in the historical times.

Looking broadly at the physical features of the area, we can easily distinguish five parts: (1) Krishna-Godavari-Delta (2) The foothill zone (3) The Eastern Ghats (North and South) (4) The Western Plateau and Basins, and (5) Hyderabad Plateau.

In the common day-to-day usage the first three are grouped together under the name of coastal area, the fourth as Rayalseema and the last as Telangana, though these terms do not actually express the concerned physical regions.

The Krishna-Godavari Delta is a composite delta of the two great rivers, the Krishna and the Godavari. This area has been, since the dawn of history, the habitat of man and was mentioned by Ptolemy (127-151 A.D.)

and others as a prosperous one. The discharge of the rivers is irregular and it is estimated that in high flood the Krishna carries enough silt to cover daily an area of 8 sq. km. to a depth of 2.5 cm. This delta area is known as a granary of rice, and produces many other valuable crops like tobacco and sugarcane. The coast of the delta was the site of some of the earliest settlements of Europeans in India.

The worn-down margin of the hinterland of these two rivers is a poor country, undulating plains broken by little hills with much waste and stony ground. For several miles inland, the coast is largely fringed with mangrove, swamp, or sand-dunes rising to 9 m. to 15 m. Between the relatively barren upland and the completely arid coast line, lie the rather limited areas of true delta. The Godavari delta begins 65 kilometers inland at Dowleshwaram and that of Krishna at Vijayawada, 75 kilometer inland. The deltas, of course, are liable to floods, at times disastrous. Between these two deltas, the *Kolleru* lake occupies a depression not yet completely silted up. This is the only natural fresh water lake in Andhra Pradesh. It covers about 250 sq. km. during rains. This lake is known to history as *Kolanu* and the chieftains, who ruled the adjoining territory and played a fairly notable part in the history of Telugu people, called themselves as *Saronathas* (The Lords of the Lake).

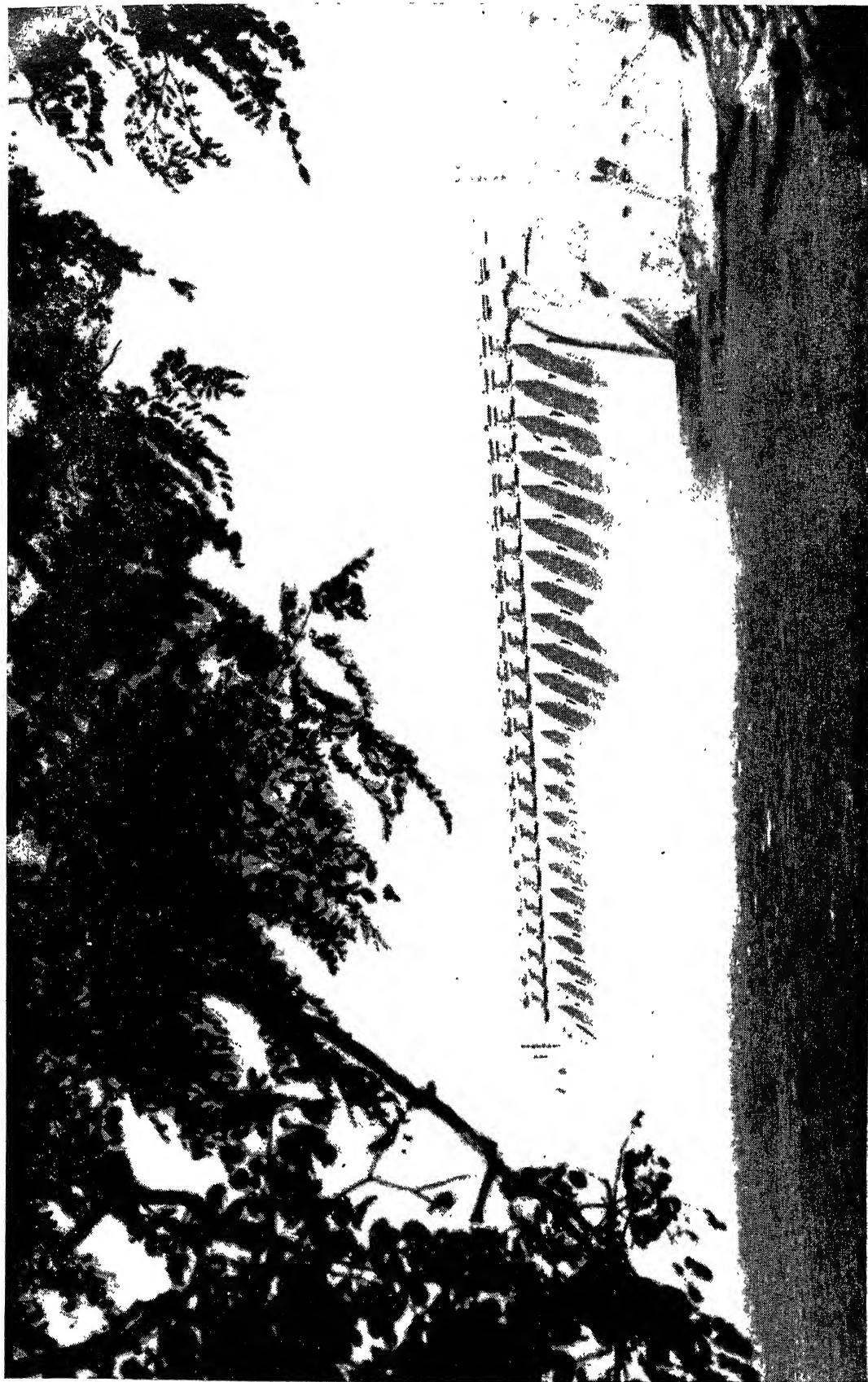
In the foot-hill zone or the zone of the coastal plain and undulating uplands, the average elevation of the coastal plain is below 75 metres and that of the uplands is between 75 metres and 300 metres. In fact the 300 metres contour demarcates the Eastern Ghat zone from the coastal plain on the east and the plateau on the west. In the northern extremity, it recalls in a measure some of the features of the west coast. There, near Visakhapatnam, the edge of the ghats comes near to the sea

and this restricts the coastal lowland to a narrow elongated strip. The spurs of the ghats jut out to the sea to end in headlands like *Dolphin's Nose*. The lowland narrows to 20 km. near *Mahendragiri* situated in this area.

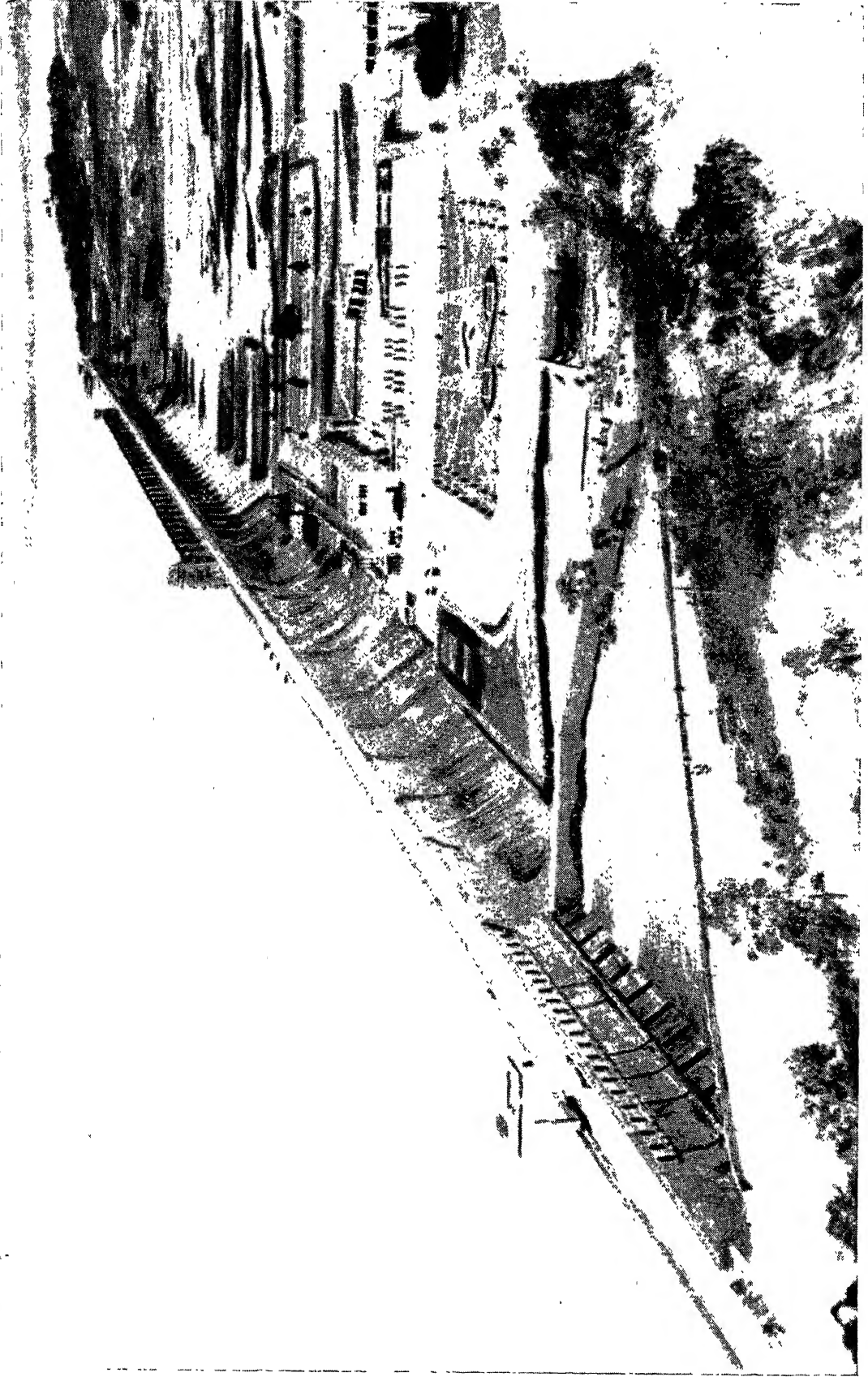
As we go south, the coast widens. South of the double delta, the land is very poor, except in the deltas of the small rivers. The coast is fringed by a belt of alluvium 3—22 km. wide, between the low level laterites and the blown sand of the shores. The most interesting coastal feature is the great salt water lagoon of *Pulicat* in the extreme south of Andhra Pradesh.

The next physical zone is the Eastern Ghats. The term itself is a misnomer for they have no continuity, structural or topographic which is essential for ghats. It is an uplifted peneplain, the continuity of which is broken by the interfluvial uplands between the Krishna and Godavari. Two independent divisions can be recognised within this zone: (1) The northern section lying between the *Godavari* and *Vamsadhara* rivers, and (2) the southern section consisting of the *Nallamalai*, *Velikonda* and *Palakonda* hills. The former run from north-east to south-west whereas the latter runs from north to south. The average elevation of the northern section varies from 600 metres to 1200 metres while that of the southern section varies from 300 metres to 600 metres. The Godavari in the north and the Penna in the south pierce through steep gorges in the Eastern Ghats. The spurs almost interlock the course of the Godavari, enhancing the scenic grandeur of the *Papikonda* gorge.

The Western plateau consists of a series of basins around the middle course of the Pennar tributaries. The whole area is crossed by trap dykes—some running north-south and others north-east to south-west. These have some influence on the remarkable drainage pattern. Beyond the



Nagarjunasagar Dam on the River Krishna at Vijayapuri.
— The longest masonry dam in the world.



The Tungabhadra Dam on the River Tungabhadra.
— Intended to serve the Rayalaseema region.

Krishna lie the Cuddapah ranges and basins. The region forms a great crescent, the heart of it being the wide Nandyal valley 210-245 metres in height drained by the Kunderu.

The Hyderabad Plateau consists mostly of peneplains developed in the old gneissic rocks. The most general level lies between 490 m. to 600 m. In the south, the Krishna and Tungabhadra valley lies at 300—450m. On the north-west the watershed between the Bhima and the Godavari is a great swelling upland reaching 730 metres in some places. But the general aspect everywhere is that of practically senile peneplains, intersected by broad, open and almost completely graded velleys. Hyderabad (17° 20' N. 78° E'), the capital of Andhra Pradesh is situated in this region, fairly close to the western border.

The Soils

Most of the soil of the Telugu area is of red variety. This kind of soil is deficient in organic matter and poor in plant nutrients but rich in phosphoric acid. Unlike the black soil, the moisture holding capacity of red soils is poor and hence irrigation is a necessity for these soils to produce a large variety of crops.

The black soil occupies the next place in extent. These soils are to be found predominantly in the lava districts of Telangana region, though they are found here and there in other districts too. These are rich in calcium, and potash but poor in nitrogen. Irrigation is not necessary in these as they can retain moisture for a long time.

Next comes the coastal alluvium which stretches as a belt throughout the length of the coast excepting for a short interruption of a few kilometres near Visakhapatnam in the north. It varies greatly in breadth, but nowhere it exceeds 80 km. In places where Eastern Ghats approach the sea, only a comparatively narrow sandy tract remains.

Coastal alluvium is generally not rich in plant nutrients and organic matter. These soils vary usually in composition from sandy to sandy loam.

The next kind of soil by far the most important one, is the deltaic alluvium. This is to be met with in the double delta of the rivers, the Godavari and the Krishna, extending over hundreds of kilometres around the lake Kolleru. The deltaic alluvium is mostly clayish in character. It is fully provided with plant nutrients. Agriculture in that area is therefore a child's play.

The residual soils are the laterite ones. They vary from deep reddish to brown or black in colour. These soils are usually well drained and porous. They are generally poor in organic matter and in plant nutrients. From an agricultural point of view, they are well suited for gardening and for the production of pulses and oil seeds.

The Rivers

The Telugu area can aptly be called a Riverine Land. It is a gift of the five rivers—the Nagavali, the Vamsadhara, the Godavari, the Krishna and the Penna which flow down from the crest of the Deccan plateau. It compares well in this respect with Punjab, which is equally a gift of the five rivers that come down from the Himalayan cap. In the Telugu area, apart from the above mentioned five rivers with their large tributaries, there are 29 minor rivers. All these major and minor rivers carry annually 150 million acre feet of water into the Bay of Bengal. This is nearly 15% of the water that flows in all the Indian rivers excepting the Brahmaputra.

The biggest of all the rivers is the Godavari. This is also known as '*Dakshina Ganga*.' It rises at Triambuk near Nasik in the Western Ghats, about 110 km. N.E. of Bombay at a distance of eighty Kilometers from the Arabian sea. After descending the Western Ghats it flows in a south-

eastern direction across the peninsula. It enters Andhra Pradesh near Basar in the Nizamabad district and joins the sea after flowing for nearly 615 kilometres in the Telugu area. The main tributaries of the river are the Manjira, the Pranahita, the Indravati and the Sabari. Across the Manjira, is constructed the Nizamsagar dam.

The Godavari flows through a picturesque gorge known as *Papi* hills before it emerges out at Polavaram into the coastal plains. The depth of the river in the gorge during non-flood season varies from 30 metres to 60 metres. 30 kilometres below Polavaram, the river divides itself into two main branches, the *Gautami* and the *Vasishta*. Between the two lies the central delta. These two arms split up further into branches as they approach the sea, dividing the central delta into a number of islands. The scenic beauty and the fertility of this region are unique and the early Andhra settlers of this area, taking into account the seven of the deltaic branches of the river as important, named this tract as '*Sapta Godavari*', probably in reminiscence of an equally fertile homeland of their forefathers, the '*Saptasindhu*'.

From Polavaram, the width of the river rapidly increases. It is nearly 3.3 km. at Rajahmundry and nearly 7 km. at Dowleswaram.

The next river in importance is the Krishna, the traditional source of which is a spout from the image of a cow's mouth in the ancient temple of *Mahadeva* at Mahabaleswar (Maharashtra). This place is situated at about 1,455 meters above sea-level and has a rainfall of 650 cm in a short season. It enters Andhra Pradesh at *Alampur* in Mahabubnagar district, and flows through the plateau region for 335 km. till it emerges out into the plains at *Pulichinthala*. On the way, it flows through a continuous gorge running from *Siddeswaram* to *Nandikonda* a distance of 195 km. At Vijaya-

wada, 65 km. lower down of Pulichintala, the river flows through a gap in the hills about 1,220 meters apart. For a further distance of 65 km. the river runs in a single stream and then throws out the *Puligadda* branch. The main river then flows for 25 km. and splits into three branches before it empties into the sea.

The main tributaries of the river, which flow through the Telugu area are the Dindi, the Musi, the Paler and the Munneru in the north and the Tungabhadra in the south. Of these, the Tungabhadra has got its own importance. It is formed by the confluence of the twin rivers Tunga and Bhadra. It joins Krishna near *Alampur*.

The Penna, which takes its rise in the hills north-west of Nandidurg in Karnataka state, flows 40 km. before it enters Andhra Pradesh. It falls into the sea branching off into several mouths at Utukur, 29 km south of Nellore. The bed of the Pennar at its entry to the Telugu area is 610 meters above sea-level and this is a feature which can better be utilised for the irrigation of the uplands of Rayalaseema region, provided ways are found to divert water to that point from elsewhere, as the catchment area of Penna is not a 'good' one.

The Nagavali in Srikakulam District, also called Langulya, is another important river with an annual flow of nearly two to three million acre feet. The total length of the river is 220 km. of which the first 95 km. lie in Orissa. It empties into the bay at Mafaz Bandar near Srikakulam.

The Vamsadhara rises in Orissa and is the biggest of the rivers flowing from the Eastern Ghats, into the bay. The total length of the river is 185 km. of which a portion of 95 km. lies in Orissa. As the catchment area spreads upto 1,127 sq. km. with a good rainfall, the river has a large and perennial flow.

The minor rivers are of very short lengths and the main rainfall being concentrated in the monsoon period, the rivers empty themselves quickly into the sea.

The Climate

The climate of Andhra Pradesh may be described as tropical - monsoonal type. Differences of rainfall, both regional and seasonal, are more pronounced than differences of temperature. The slight regional differences of temperature that are observed in the area are due to differences in altitude and the geographical location with respect to sea. The maximum temperatures are recorded usually in May and the minimum in December. The hottest places are situated either farther inland on the coastal plain or on the Deccan plateau. With the exception of Madanapalle, Horsely hills in Chittoor District and Aruku valley in Visakhapatnam District, throughout the area, the days in the months, of March-April and more so in May, are uncomfortable and stuffy especially in the nights. Even the coastal places like Visakhapatnam, where the humidity is relatively high, can claim no exception in those months. In contrast to this, the winter in Andhra Pradesh is not so rigorous as that in the Gangetic or Punjab plains, though the western high land portion would have colder nights than the coastal districts. In the coastal area maximum temperature in a day in May usually varies from 39.0°C to 43.7°C while the minimum will be somewhere near 37.8°C . In the month of December these places record maximum daily temperatures varying from 19°C . to 19.5°C . and a minimum temperature of about 15.6°C . Places like Rentachintala in Guntur District, and Cuddapah, record in May maximum temperatures of 44°C . or 45°C , whereas the minimum recorded stands at about 37°C . or 38°C . In those places the maximum in winter is at about 27°C . with the minimum varying from 17°C . to 18°C . In Telengana, the mean maximum temperatures in May and December at Ramagundam are 44°C . and 13°C . respectively.

As in the rest of India, in this area too the rainfall is governed by the alterations of monsoons. More than half of the Telugu area receives less than 87.5 cm. rainfall and the variability is very high. Though this variability of rainfall is as high in the Krishna-Godavari deltas as in other parts of Andhra, the natural irrigational facilities available, protect the delta peasant from the dire consequences of such variations.

The central plateau, which is termed as Rayalaseema, is the endemic famine zone of Andhra, the rainfall being less than 62.5 cm. in general. The maximum is in September, with a slight secondary in May. Precarious agriculture is the characteristic feature of this section and the Tungabhadra Project is intended to put an end to this state of affairs, to some extent.

In the Telengana region the rainfall increases from 77.5 cm. in the south to 102.5 cm. in the north but the annual fluctuations are considerable. The frequent fluctuations recorded for the city of Hyderabad are typical and the variability for this section varies between 22% to 25%. The proportion of serious droughts is much lower here than in Rayalaseema.

In the coastal area, the average rainfall goes to 100 cm. But north of the Godavari, the rainfall is heavier 112-125 cm. on the coast. This high rainfall on the coast is due to both the monsoons. For the whole of this east coast, October has maximum precipitation.

Though the area, as a whole, is effected by both the monsoons, the Eastern Ghats act as barriers for south-west monsoon winds and deprive the coastal plains of the full benefit of the south-west monsoon and also prevent the retreating monsoon winds from reaching the plateau.

Annual fluctuations in rainfall are sometimes very heavy in Andhra Pradesh. Excess is as bad as a deficit and a flood is

as disastrous as a drought. During the period between 1870 and 1980 coastal Andhra witnessed eleven floods and five droughts while Rayalaseema suffered eight floods and thirteen droughts.

Most of the rain water is led by the streamlets into the rivers and a good lot is stored, especially in the highlands, in tanks for irrigation purposes.

The Flora and the Fauna

The natural vegetation of the area is either forest or mixed jungles of trees, thorny bushes and grass depending on the amount of precipitation, soil conditions and interference by man.

The principal forest tracts are situated in Telengana, in the Agency areas of Vizagapatam and Godavari Districts, and in the *Nallamalais* of Kurnool and its extensions. These have a rich variety of flora, among which the more useful species of timber are Kosum, Toon, Rosewood, Irul and Teak. The Agency tracts and the Nallamalais contain enormous quantities of bamboo awaiting exploitation.

The scrubland region which is to be found in every district and mostly in the foothill zone has mostly stunted trees and, in some places, palmyrahs. Patches of grass are found in the forests on the plains and on hill sides.

The forest wealth of Andhra can in no way be compared with that of such states as Assam, Madhya Pradesh, or Karnataka. The forest area comprises 21% of the total area and this is higher than the all India figure of 15%. But a large portion of this forest wealth is unproductive.

This defect in natural vegetation is to a good extent compensated by the efforts of man. Cultivated vegetation is fairly high when compared with the rest of the peninsular India and some parts of the Gangetic plain.

No account of the flora, will be complete without the mention of the two trees which have figured largely in the literature and arts of India—the banyan and the pipul. Those are the conspicuous features of all the villages of Andhra since the dawn of history and they find a mention in the description of villages given in *Gatha-Saptasati* of Hala, the Satavahana Emperor of the first century A.D.

Coming to the fauna, it is to be mentioned at the outset that the larger carnivores, excepting the tiger, practically get no representation in the Telugu area. The tiger too is rarely met with, that too in the Telengana forests only. The panther, and the cheetah are the only large carnivores to be often seen in the forest areas. The smaller carnivores of the cat group, and the other carnivores such as wolves, jackals and the bears, get a fairly good representation.

Of the odd-toed hoofed mammals, the rhinoceros had been long extinct in the southern peninsula, though some bones recovered from a deep stratum in a cave near Kurnool, reveal that the animal had once inhabited this tract. A few elephants used to roam wild in the forests of Parakal in Telengana till the end of the last century, but there is no trace of them at present. The horse which is not indigenous to the soil is only to be seen domesticated. The domesticated sheep and the goats are of the peninsular type and differ both from the Himalayan type and the Nilagiri wild type. In the field of cattle wealth, the Andhra holds an eminent position. It is the homeland of the Ongole breed of bulls.

Several types of deer are to be seen not only in the forest areas but also in the scrub region. The four-horned *chousingha* is to be seen in the Telengana forests, and the sambar is a favourite for the *shikari*.

Geographical Influence Upon History

With such a back-ground of environmental set-up did man start his historical career in this part of India. Many kinds of forces, external and internal, must have influenced him in his long journey. Of all such forces, the geographical feature had always been there with him influencing the course of his progress.

The continental cum maritime location of the area is one of the most important factors that shaped its destiny. In this location, the Andhras have got a similarity with the Maharashtras who are likewise situated on the western side of the peninsula, with only one prominent difference. Unlike the Konkan on the western side of the peninsula, the eastern coastal plain, while being a broader one, has easy access to the plateau as the Eastern Ghats are neither so high nor so continuous as the Western Ghats. The Konkan suffered from want of ports, whereas the mouths of the eastern coastal rivers served as decent ports up to the modern age. This facilitated the development of Andhra as a maritime country too, whereas the Maharashtras functioned as a continental power only. The Telugus were for a long time known as hardy mariners. From an early period they navigated the seas and their bold seafaring exploits carried them to some distant parts of the world. In the far of South-east Asian Archipelago, they met in those days, the equally ancient Chinese mariners who called them *Klings*, as the northern portion of the Telugu area was then called Kalinga.

The double delta of the Godavari and Krishna too made a big difference. Centrally situated as this delta is, traders, colonisers and along with them the religious Bhikhus from north and south gathered there in those ancient days. The rivers and the

delta offered them easy means of communication and comfortable livelihood. In the Buddhist works we come across many notices of the Naga people on the banks of the Krishna who became Buddhists and of the various *Viharas* and *Chaityas* such as the one at *Dhanyakataka*. Thousands of Bhikhus lived there and studied; and this went on for centuries. The freedom from want, which the double delta provided, offered the Bhikhus the necessary leisure and made it possible for them to discuss, to ponder over, and to develop the subtle subjects of art, literature and philosophy of the perfection of which we can now get a few glimpses only in the relics of Amaravati and the remnants of Mahayana literature of Nagarjuna.

While the maritime communications kept the area in touch with the northern and southern sea-board and Sri Lanka, the rivers provided easy ways of communication and contact with the interior. The caravan routes ran along the courses of the rivers and forts were built by the side of their banks to guard the routes. Goods for western markets were shipped at Bharukaccha or Sopara. The protection of the interests of the traders became a royal responsibility.

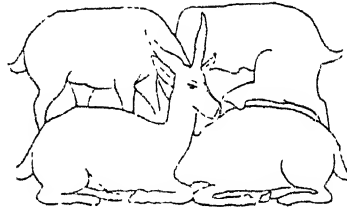
Simultaneously along with this development, a peculiar role of the Telugu people, thrust on them by their geographical position, came into prominence. As trade and religion drew people from all parts of India to the Telugu land, the close contacts naturally brought out an assimilation which became a characteristic feature of Telugu culture since then. The north and the south met here and the Telugu people profited by taking the best from both and, in no time, came to occupy the role of an interpreter between them, and claimed affinity with both of them. This is reflected in their language, literature, habits and

even in the mode of dress. That is why today they feel at home in every part of India.

It is not a historical accident that caused the language of the people to be denoted by either of the two terms—Telugu or Andhra, though those two bear no phonetic or etymological affinity. This peculiar feature is due to the historical role of the people. The Andhras, a branch of the Aryan people, when they came here to colonise, found a comparatively developed people whom they called Nagas. The language of the people was a Dravidian one, and the people must have called themselves as Tilingas or Telingas (*cf.* Telingana). The broad and fertile *Sapta Godavari* offered both of these people, Sanskritic and

Dravidian, to live together, to understand and to unite into one people. This synthesis has been so perfect that the two terms Andhra and Telinga (Telugu) became synonymous to each other.

Such synthesis, and that too a creative one, has been, throughout the long course of its history, the backbone of Telugu culture. It can be said that in the general pattern of Indian culture, geography had allotted to the Telugu people the role of bringing out a 'Creative Synthesis' between the north and the south; and the same is amply testified by the history of the Telugu people. Before presenting an outline of that history, it will be necessary to give as a prelude to it, an account of the actors in that great drama, the Telugu people, and their resources.



THE PEOPLE

“ దేశమంటే మట్టి కాదోయ్,
దేశమంటే మనుజులో యే !”

—గురజాడ అప్పారావు.

*“ The term ‘country’ denotes
the people, but not the soil ”*

—GURAJADA, the Father of Modern Telugu Poetry.

The Early Peoples

Nothing definite is known till now about the earliest man and his abode in India ; but some scholars, like De Terra, postulated a theory that the earliest man must have had his existence first on the east coast of the southern peninsula before he migrated to the plains of the Punjab. The discovery of cave dwellings at Billasurgam near Banaganapalle in the Kurnool District, Andhra Pradesh, had strengthened the argument. The implements and artifacts found in the Billasurgam cave are numerous; of them only a few stone tools are so far recorded. These are referred to the middle or upper Paleolithic age. Excepting some gaps from West Godavari District, paleoliths are found in almost all the districts of Andhra Pradesh. Recently the scientists have worked out the stratigraphical and typographical relations of these finds. The finds of the other ages are also to be met with in Andhra Pradesh; and it remains with the Indian archaeologists to unravel these and weave a cultural pattern out of the separate threads. The cairns of the Hyderabad plateau, the stone-cists, the dolmens and other sepulchral monuments are yet to be studied scientifically. Till then, it will not be possible to arrive at definite conclusions as to their true nature, age and origin.

Racial Pattern

How that early man had developed later is still a matter of conjecture. If there is at all any link between that early race of people and the present people of Andhra Pradesh, that link is evidently missing. Racial anthropology has sought to analyse the various elements that had contributed to build up the population of India. Various views are advanced by diverse anthropologists about the racial elements in the Indian population. Dr. Guha, who is considered to be an authority on the subject, remarks : “It must be understood that no rigid separation is possible as there is considerable over-lapping of types.” He opines that the Peninsular India contains the older Paleo-Mediterranean type with some dominions of Alpodinaries mixed, no doubt, with other types.

“The older Paleo-Mediterranean type is characterised by his ‘medium to tall’ stature, and lighter skin colour, the shade varying from dark to light olive-brown in different parts of the country. The head-shape is also long but the cranial vault is lower and the forehead is more arched. The face is long and the chin, though weak is better developed. The nose is narrow and prominent and not so fleshy as among the other group. The body is of slender build but the growth of facial and bodily hair is much more pronounced.”

The above description naturally fits in with the average Telugu man with some local variations. Not only in peninsular India but even in the north too this type forms the base on which some strains of other traces are to be found. The influence of the Nordic type is prominently seen on this base in the north, whereas that influence has been only very meagre in Andhra ; but in the Telangana region, that Nordic influence is comparatively stronger than in the rest of the Telugu area.

This Paleo-Mediterranean type which dominates the greater part of Indian population is considered to be the race responsible for the development of the Indus civilization. We cannot now get any definite picture about the cultural legacy and the extent of the Indus civilization, with the data available. "It is quite possible and ever probable, that their culture was an indigenous one and its roots and offshoots may be found even in southern India."

Coming to the historical times, we find the Andhras, a separated clan of Aryans, colonising the Telugu area in or about the 5th century B.C. They found here the earlier races of people well-settled in the fertile parts of the area. The peninsular laterite soil could not have attracted them and they must have settled naturally in the most fertile part of the area, the double delta. The route they had taken to colonise the Telugu land has been a matter of controversy; but the Buddhist *Jataka* stories which deal with the routes that existed in those early days mention of a route from Assaka (the present day Bodana) to Benares through Moolaka (Paithan). The evidence of the *Puranas* also suggests that the colonisers preferred a land route through Paithan to the other one by the sea. So, the Aryanisation of the western peninsula should have preceded that of the eastern peninsula and that may be the reason for the Sanskrit origin of the Maharashtra language.

These colonisers seem to have met with no stiff resistance from the indigenous *nagas* as the fertile Godavari-Krishna delta offered a decent livelihood, not only to the colonisers, but also to the original inhabitants, and, as such, the synthesis went on smoothly.

The Andhras and the indigenous people gradually united to form one people, and the delta served as a base for their further expansion.

The Expansion and Assimilation

The expansion was not at the expense of the original inhabitants, who had already assimilated the pre - Dravidian races and cultures. Considerable miscegenation took place. Apastamba, the earliest codifier of laws of this area, mentions the practice of marrying sister's daughter as a peculiar custom of the Dravidians. This custom is now prevalent in all castes of the Andhra people. This shows that at an early period in history the Aryan settlers reconciled themselves to the customs of the Dravidians, to facilitate assimilation.

This assimilation was accelerated by the social set-up of the Andhra colonisers too. The Andhras did not adhere strictly to the caste system. It is probably for this reason that some of the *Puranas* went to the extent of grouping them with the *Mleccha* tribes. The absence of rigorous caste system must have encouraged the process of assimilation. It is also this absence of caste-divisions that facilitated the spread of Buddhism in this area at an early period.

The expansion, as is usual with every race of people, must have been along the banks of the rivers at first. These offered easy means of communication and comfortable livelihood. Moreover these lines of communication which ran along the courses of the rivers, the Krishna and the Godavari, kept the Andhra settlers in contact with the outer world. To safeguard these routes

from the depredations of the aboriginals who lived on the plateau, building of forts became a necessity. In turn, people settled down around these forts and civilised life developed. Megasthenes of the 4th century B.C. made a mention of these Andhra forts.

As the civilised society extended its boundaries, the aboriginal pre-Dravidian tribes, were pushed back to the northern and southern hills and jungles and we now find a belt of these tribes in the north extending from Mahendragiri in Srikskulam District to Bastar (M.P.) and, in the south, a comparatively narrower belt running along the *Nallamalai hills* and its extensions.

The Andhra territory seems to have attained an individuality of its own at an early period, the boundaries of that territory coinciding approximately with those of the present day Andhra Pradesh. The Tamilians mentioned them as *Vadugars* (the Northerners); and the Pallava Kings of 6th century A.D. called the land *Andhrapatha*. The name 'Tiling' too (Teleng or Telugu) came into vogue as the name of the language and gradually the terms Andhra and Telugu became synonymous, designating the land, the language, and the people of the area.

In the first millennium of the Christian era, people of some other races too came down from the north and settled in the Telugu area and were assimilated. The Sakas, and Yavanas get a mention in the inscriptions of the Satavahana era, and the medieval times saw the invasions of Chalukyas and Pallavas, though some authorities attribute a local origin for them. The Muslims, from 13th century onwards, invaded the country many a time, and a large number of them settled down in the area, mainly in and about Hyderabad. Though these retained their own language, the influence of environment has been such as to enable them to form an integral part of the Telugu society.

Migrations

Along with this immigration, there had been throughout the history, occasions on which considerable number of people of the area had to leave their hearths and homes and migrate to other places. In many cases, the economic stress was the main cause. In the early times commerce, adventure, and religious zeal led them across the seas to the far off countries on the other side of Bay of Bengal. Of these we do not have any historical account, excepting a few evidences of their influence on the cultures of the people of those areas, as seen in the similarity of scripts, customs and amusements. In the medieval times, political and religious causes were behind the migrations. The Vijayanagar empire which functioned as the centre of Hindu resistance to the Muslim invaders, was ruled for a long time by the kings of Telugu dynasties. This attracted many Telugu people to the south and, as a result of it, a considerable minority of Telugu speaking people are to be found at present in Tamilnadu and Karnataka, influenced to a good extent by the local cultures.

The 16th century saw the migration of many Telugu Brahmin families to the north. Vallabbacharya, the founder of *Suddha-dvaita*, himself a Telugu Brahmin, is said to have settled 500 Telugu Brahmin families in the north to propagate his religion. These were assimilated in the respective language areas in which they settled such as Rajasthan and Gujarat.

The court of Peshwas (18th century) too attracted many Telugu Brahmins who later settled down there. In course of time they had switched over to the language of the area, and the surnames only stand there to give an idea of their origin.

In the modern period, trade and industry attracted many Telugus to Madhya Pradesh. Apart from Chanda and Bastar,

where Telugu is spoken and understood by a large minority, the Telugus are to be found at present in many cities and towns of Madhya Pradesh.

The early industrialization of Bombay and the south lured many unemployed Telugu people of Telengana and Rayalaseema to settle there as workers. In the beginning of this century a considerable number of the unemployed and enterprising workers of Andhra Pradesh migrated to Burma, Malaysia, Mauritius and Natal where their descendants live at present as responsible citizens, contributing their mite to the progress of those lands, and, at the same time, retaining their cultural affinity with Andhra Pradesh.

The Distribution of Population

The average total density of population in Andhra Pradesh is 157 per sq. km. whereas that of the Indian Union as a whole is 162. When compared with such a state as Tamilnadu, where the density of population is 315, the Telugu country cannot be considered as having a high density of population, but if the density of cropped land is taken into account, it should be said that it is high, being nearly 387 per sq. km. of cropped land. The cropped land per capita for the total population is less than 0.4 hectare (0.2 hectare and even less in the deltaic tracts), whereas the minimum per capita average necessary is said to be one hectare.

Population is never spread evenly on the surface of any country or any region. Even in areas of homogenous physical conditions like the Krishna-Godavari Delta, closer scrutiny reveals patches of higher densities. The Godavari delta, where the density of population per sq. km. is 375 and more, has local concentrations with densities more than 750 per sq. km.

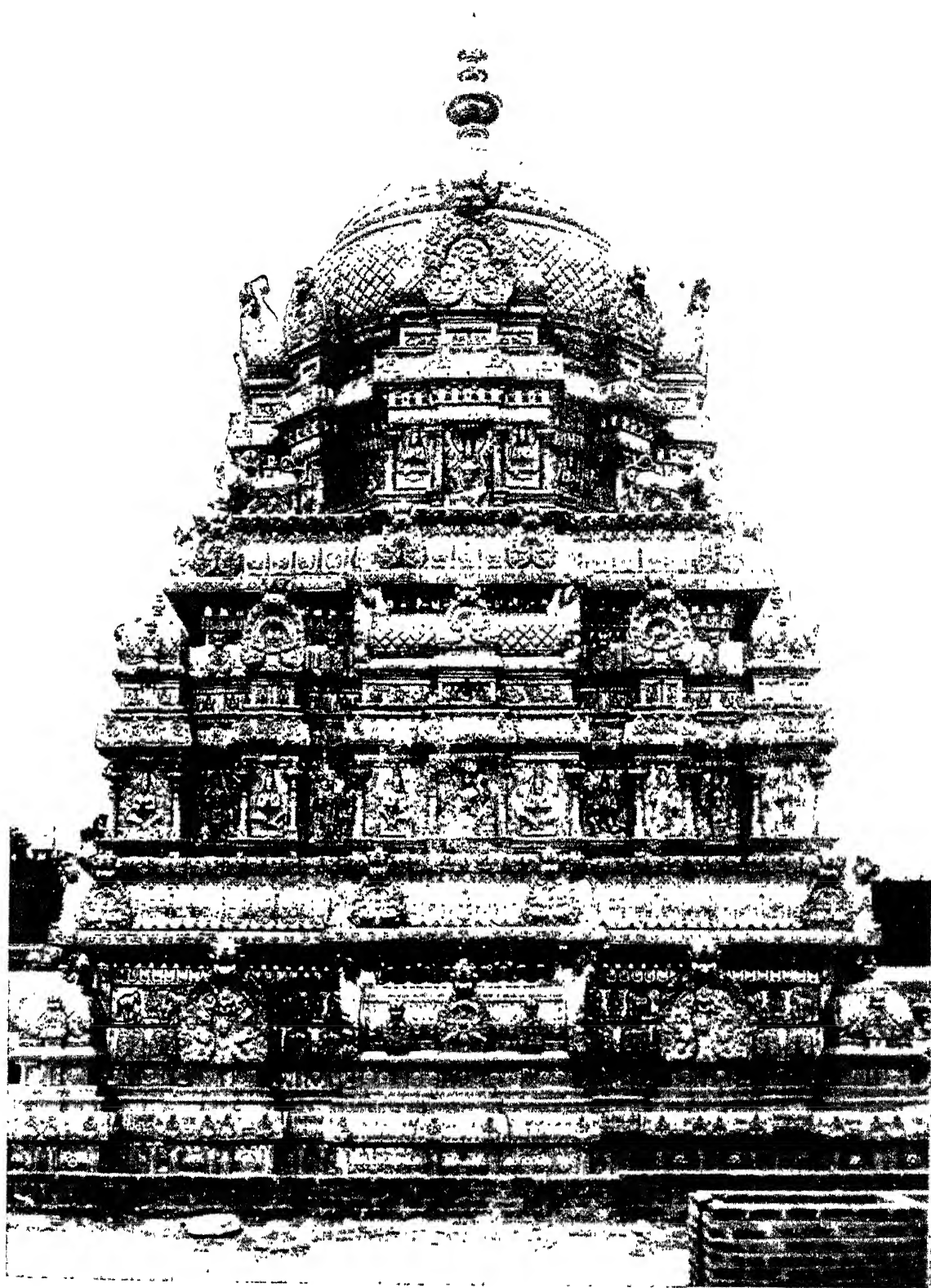
The Telugu country has 224 towns with a population of 84.03 lakhs and 27,222 villages with 351 lakhs of people.

The percentage of urban population in the Telugu area is 19.3 only. Hyderabad the capital has got a population of 17,96,300 (1971) and there are 5 other cities with populations varying from 1 to 2 lakhs. Densities of urban population are high both in high and low productivity tracts but high densities of rural population almost coincide with the areas of high agricultural productivity.

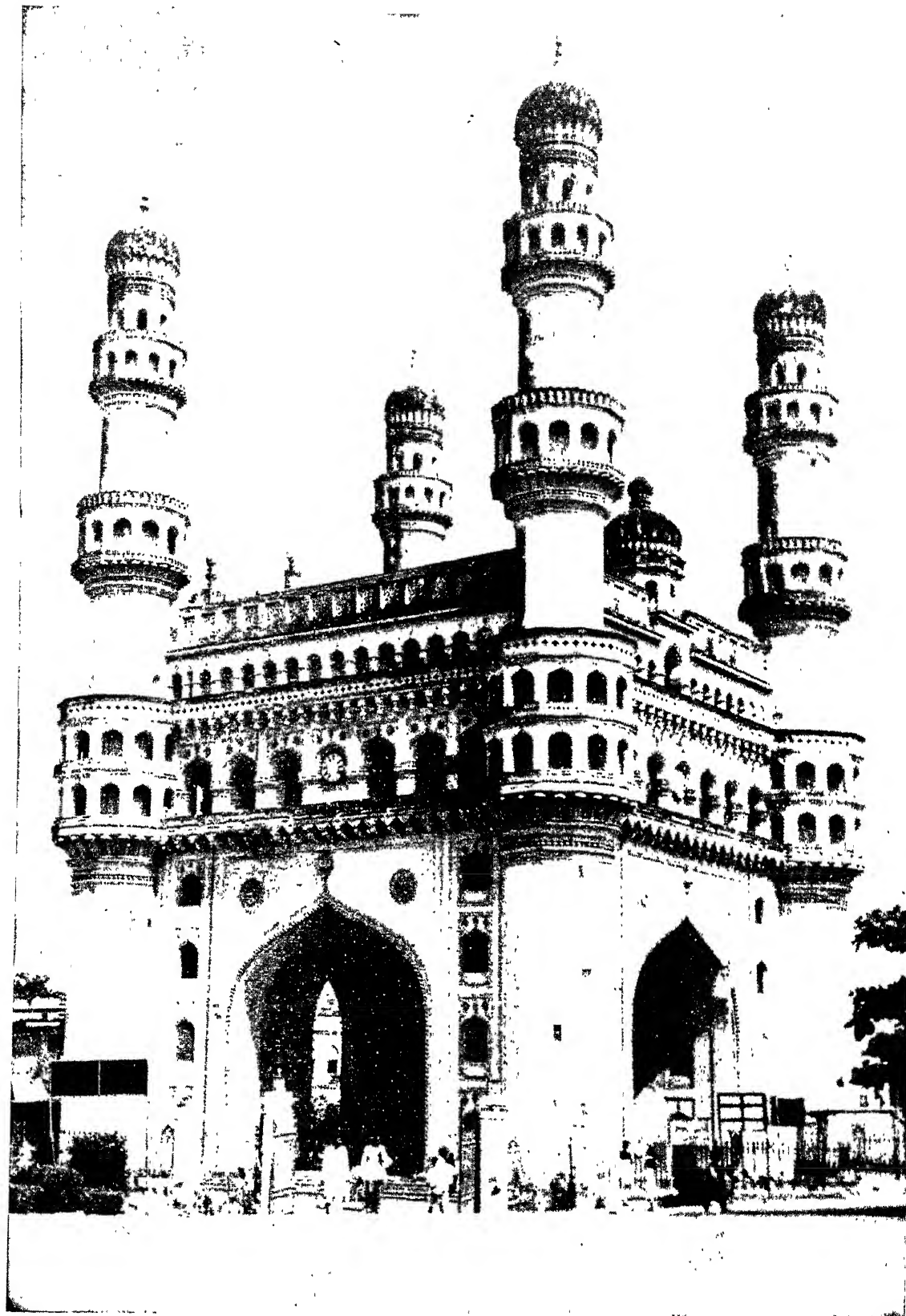
The highest concentration of rural population is to be found in the Krishna-Godavari delta, the tract of highest productivity in Andhra. In this delta there is also a concentration of urban population; three out of the five cities and 74 out of 224 towns in Telugu country are situated in the delta. The rural densities reach 390 and in some of the taluks like Ramachandrapuram it is 430.

At the other end of the density scale are the hilly areas, the Eastern Ghats. Population density is here less than 40. Because of the ruggedness of the terrain, inaccessibility and the fear of malaria, the settlements are few and far apart. This is the zone of aboriginal tribes, the Koyas, Chenchus and Savaras leading a semi-pastoral life.

The riverine plains like those of the Nagavali and the Vamsadhara, and the tank irrigated fertile coastal plains have got a density of 275 per sq. km. The Nellore plain resembles the plateau in the distribution of population, being sparse and scattered. The density of population in these two tracts is about 100 per sq. km. But on the plateau both in Rayalaseema and Telengana, the distribution tends to become patchy, marked out sharply by blank spaces which are forested or barren. On the plateau, relatively high densities are to be found in the valleys, such as those of Kunderu, Papaghni and Chitravati and the Sagileru. The density here varies from 100 to 120.



The Gilded Vimana of Sri Venkateswara Temple.
TIRUMALA TIRUPATI, ANDHRA PRADESH.



The Charminar, Hyderabad (16th Century.)

Apart from productivity, the location of a place as a strong defence point may also lead to concentration of population. Such is the case with Hyderabad city and the adjoining towns, whose density is nearly 1600 though their productive value from the agricultural point of view, is not high.

Religions

At present, most of the Telugu people are in the fold of Hinduism, in one form or another, though Buddhism had been the religion of the masses upto 6th century A.D. But there are evidences to show that the Vedic Dharma had been prevalent in the country even in the Buddhist age, though in a restricted circle. The Satavahana rulers patronised Vedic Dharma and the Ikshvakus too followed them. The mention of the sacrifices in their inscriptions and the invocation to Siva at the beginning of *Saptasati* by Hala bear testimony to it. But in spite of all this, the masses favoured Buddhism and the kings too patronised it. In the time of the Ikshvakus we come across the curious anomaly of the queens professing Buddhism while the kings stuck up to Vedic sacrifices. But a gradual decay crept into that noble Buddhism and by 6th century A.D. it fell under the influence of Vajrayana, an erotic creed. Reformers like Kumarila, with a view to stem the tide of immorality, fought for an order of society based on the old Vedic Dharma.

But in doing so, they had to compromise in many things. The revival of the old sacrifices, though useful for the priestly class, could never satisfy the emotional urges of the masses, and for that the reformers had to remodel the Mahayana practice of idol worship in a way to suit the Vedic and puranic ideas. The worship of *Siva*, *Vishnu*, *Surya*, *Sakti* and *Ganapati* was encouraged in the place of the Mahayanistic *Amitabha*, *Tara* and others. But the task of reconciling the people to the caste system, which they did not have in a

Buddhist order, proved to be a Herculean one. The reaction of the people to this system of Vedic castes, took the shape of Veerasaivism, which, while it condemned Buddhism, stood four square against caste and all its implications. Basava (c. 1200 A.D.) canalised these forces of reaction against caste system and propagated his Veerasaivism which dominated the entire south as a religion of the masses till the end of the 13th century. Vaishnavism too had its share of opposition to caste in reformers like Brahmanayudu (c. 1200 A. D.) who advocated '*Chapakudu*' (cosmopolitan dinners).

So, the Vedic reformers had again to compromise and from 13th century onwards the Bhakti cult came into prominence. According to this, every one, irrespective of his caste, is equally entitled to attain '*Moksha*' through Bhakti, and from that time, caste was relegated to a back place.

The castes among Telugu people, as existing at present, are the results of group loyalties for their professions and territories. It had been so even in the Buddhist period. We come across the names of such professional groups in the inscriptions of the Satavahana period. To add to this the loyalty to the territory also brought out many divisions. Territorial divisions, called *nadus* run across the professional divisions resulting in many sub-sects and groups. The Brahmins too are divided among themselves according to the professions and the territories where their forefathers lived in.

This does not mean that the Vedic caste system is not recognised in the Telugu area. The religious literature had done its best to spread the idea of the Vedic caste system. It is there with the Brahmin at the top, functioning as a priest and being honoured as the repository of Hindu Dharma. There are Kshatriyas too, Solar and Lunar, who trace their origins to semi-legendary heroes, who came from the north. Similarly

some trading communities like *Komalies* claim to be of third caste. But it is at the same time true that the Vedic caste system had never functioned with all its rigour in the Telugu area.

Modern education has its own effect on this caste system in Telugu area as elsewhere. The barriers which once seemed to be permanent are now disappearing. The reformist movements like Brahmo Samaj and Arya Samaj have also contributed their share in this awakening.

Though the caste system did never function rigorously in Andhra, the lot of the 'untouchables' who are now referred to as Harijans, had never been better here than elsewhere in India. The social origin of such a class of people is inexplicable in an area, which had been Buddhist for a period of thousand years. Probably, the unclean professions they followed might have at first necessitated their stay at a distance from the villages. Whatever it be, their position continued to be deplorable till the advent of the modern period. It is true that Sri Ramanuja (11th century A.D.) and some other reformers tried their level best to raise them, but their efforts, did not even touch the fringe of the problem, as the followers of the great reformers had not the necessary sincerity. In the modern period some of the 'untouchables' embraced Christianity, which provided them with a social status.

But the problem remained there unsolved till Mahatma Gandhi took up the cause. His earnest efforts to eradicate untouchability did certainly meet with more than partial success in Telugu country.

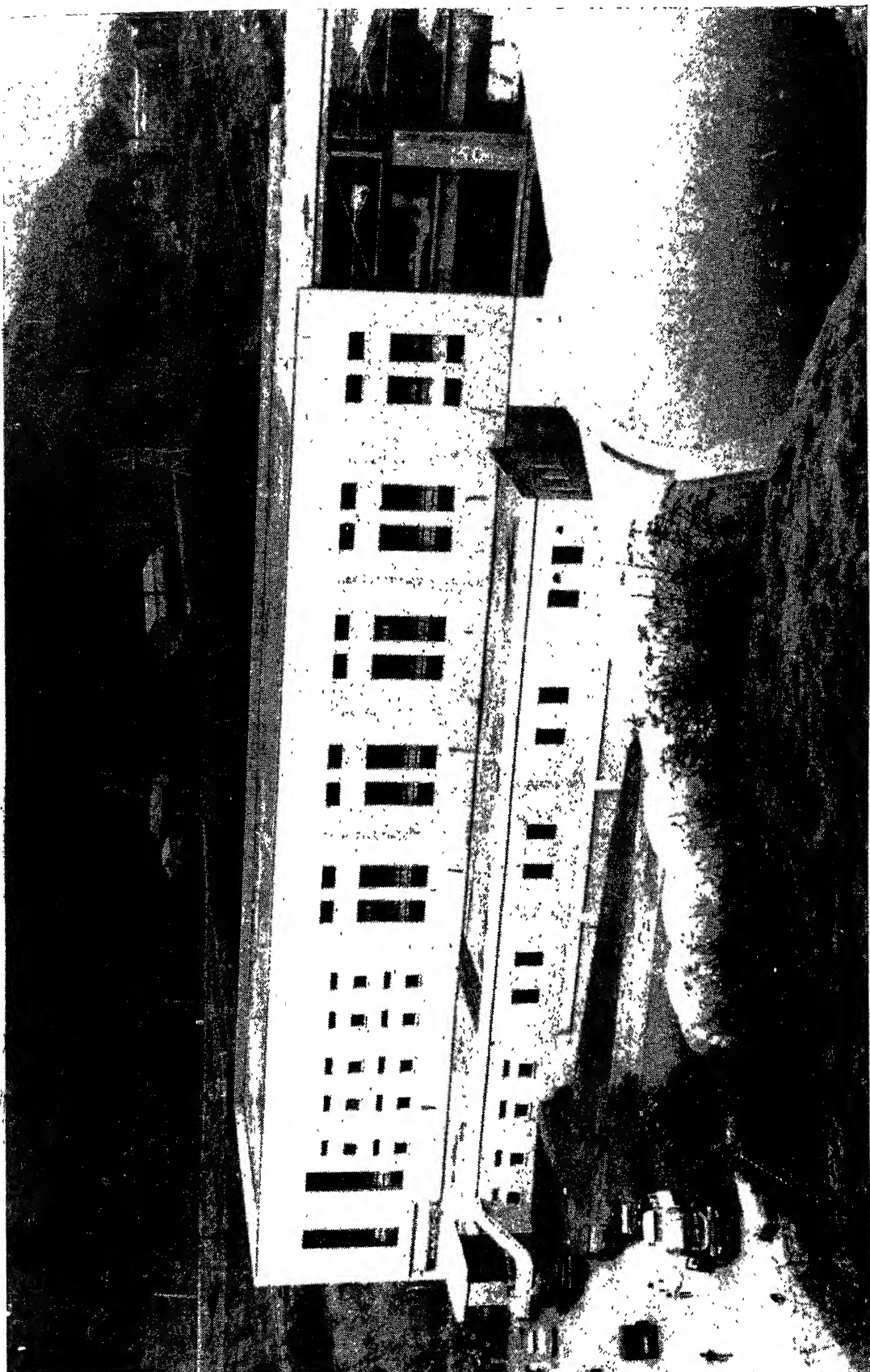
Of the Hindu pantheon of Gods, the widely worshipped ones in the Telugu country are Siva and Vishnu along with their consorts. Next to them Hanuman and Ganapati are revered. Apart from the traditional way, there are people who, dissatisfied with this kind of worship, offer

their prayers to an impersonal God, as spoken of in the Upanishads. Hinduism accommodates all these people. As a great thinker of the age said, "Of course, Hinduism as a faith is vague, amorphous, many sided, all things to all men. In its present form, and even in the past, it embraces many beliefs and practices, from the highest to the lowest, often opposed to, or contradicting each other. Its essential spirit seems to be to live and let live."

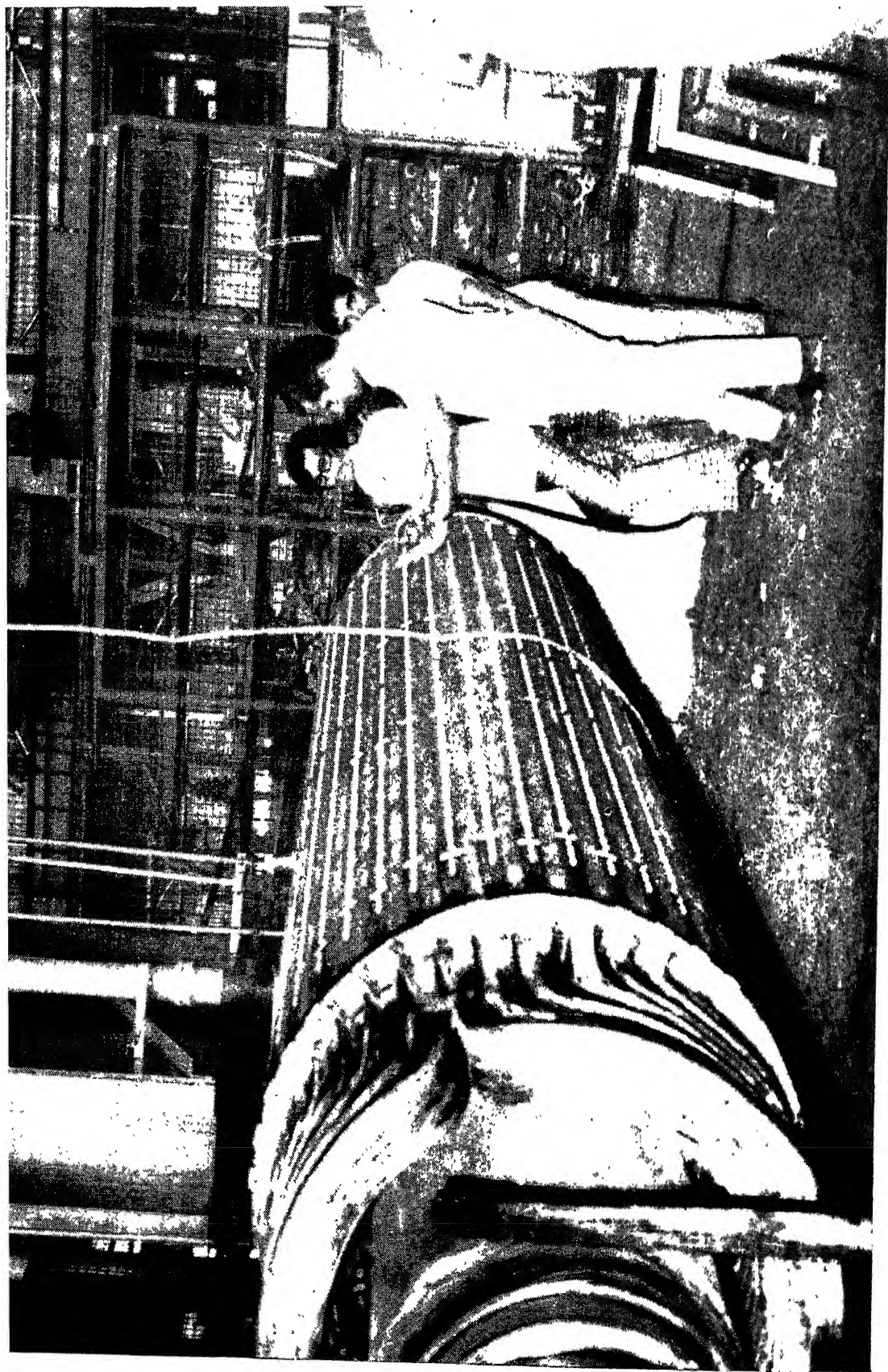
Jainism is also one of the oldest religions that has been prevalent in this area, though at present it claims only a few souls. The Jaina sacred literature mentions many Andhra kings of the early period as having patronised Jainism. There are many evidences to prove the existence of Jaina Bastis in various parts of Andhra in the first millennium of the era. Bothana, in Nizamabad District, was noted as a flourishing Jaina centre in 9th century. According to Jaina tradition, it was the capital of Bahubali, the first Jaina emperor of South India. The famous Jaina poets Ponna and Pampa were natives of Vengi, in Andhra. Even in the Kakatiya period, we come across a book '*Jinendra Kalyanabhyudaya*' written by one Appayacharya of Warangal and this indicates that the religion had some adherents in 13th century too. But later the religion declined.

Numerically, Islam occupies the second place in the Telugu area. The religion is said to have been introduced by a Muslim saint, Baba Fakruddin who succeeded at first in converting the king of Penugonda to Islam. The *Dudekula* Muslims, who live by the carding of cotton, say that their conversion was due to the efforts of that Baba Fakruddin. The veracity of this statement is yet to be proved by historical evidence.

But it is from the beginning of the 14th century only that we get a historical account of the spreading of Islam. Muslim rule and domination encouraged conversion. Many



The Power-house at Lower Sileru Hydro-electric Project.



The turbine, manufactured at the Bharat Heavy Electricals Ltd., Hyderabad.

of the present day Muslims of Andhra are the descendants of the converts from Hinduism. Though there are a considerable number of Shias, the majority are Sunnis. A sprinkling of Wahabis is also to be found. In the villages, the Muslims follow many of the social customs of the Hindus. In the case of the Dudekula Muslims the names too are often Hindu with a Muslim surname.

Christianity was first introduced into Andhra in 1701 A.D. by a member of the Carnatic mission with the conversion of a Velama family at Punganur in Chittoor District. The Roman Catholics had a monopoly of the proselytization till 1805, when they were joined by the Protestant missions. Though some people of the upper castes too embraced the religion, it has spread mainly among the socially disabled castes, to whom it rendered a great help.

No account of the people would be complete without a mention of that gay and cheerful children of nature, the Hill tribes. Separated from the so called civilized society, they are still maintaining their age-old customs and languages. Hinduism claims them too, and recently Christianity had also taken some of them into its fold. Either Hindus or Christians, they are the same old tribal people, afraid of being contaminated by the sophisticated civilization. Of course, they cannot escape the effects of the revolutionary changes that are taking place in the outside world and it remains with the social workers to see that, in their zeal to educate them, they do not destroy those essentials that provide gaiety and colour to the tribal life. These tribals constitute 2.5% of the Telugu people.

Economic Resources

Agricultural Base : The Economy of the people of Andhra Pradesh is based to a good extent on land and it is probable that it would remain the same for many years. According to the latest available statistics,

67.8% of people of this area are mainly dependent on agricultural sources for their livelihood.

From the available data it is learnt that 14 million hectares of land, nearly 40% of the total land, is now under cultivation under various crops. Out of this only 3.4 million hectares of land has irrigation facilities.

The annual rainfall in the state varies from 160 cm. to 140 cm. in Srikakulam District at the northern extremity to about 50 cm. in Anantapur and to an average of 80 cm. in Telangana. So, most of the land is left to the vagaries of the monsoons without irrigational facilities.

The only solution for increasing the irrigation capacity of the area is to construct dams across the various rivers, that drain the Telugu area. Happily, the area has got a good riverine wealth, with 5 big rivers and 29 minor rivers. Of the 150 million acre feet of total flow in the rivers of Andhra Pradesh, only 20 million acre feet is being utilised for existing irrigation and, allowing for about 35 million acre feet to be utilised in the upper reaches of the Maharashtra and Karnatak, the balance amounting to about 95 million acre feet has to be exploited and put to proper use. If this is achieved, the irrigated area of the land will be increased by another 13 million acres.

The construction of the multi-purpose projects across the rivers, as envisaged above, will inevitably increase the power potential of the area by 6,000,000 Kilowatts. The availability of cheap power will naturally stimulate the growth of industry, which in its turn would ease the pressure on land.

Mineral Resources : The variety of minerals, that are found in Andhra Pradesh can decently serve as a foundation for industrial development. While the greater part of the peninsular India is deficient in coal and iron, Andhra Pradesh is blessed with these two minerals. Most of the coal

used in the south is provided from the Singareni Collieries of the area. The proved reserves of the coal deposits are estimated at about 1,326 million tons.

Andhra had once a name for diamonds. Some of the historical diamonds including the Kohinoor are of Andhra origin. Though the pits are closed at present, there exists a possibility, with the modern equipment, to reach the diamondiferous stretches below the surface in the regions such as Vajrakaroor in Cuddappah District and other places which were once famous for diamonds.

In Chittoor District, at some places, auriferous veins are said to be 55 cm. in width carrying an average content of 5.19 dwt. of gold. The chances of reviving the gold mining in Chittoor District need investigation.

Extraction of copper had been once a rural industry in Andhra. The largest and promising field is in the Udayagiri Taluq in Nellore District. The ore here is traced to ten square miles in extent and needs special mention, in view of its rich copper content. The seams here are described to be 60 cm. thick in some places.

The total iron ore reserves in Andhra Pradesh are very large though the estimates now vary widely. The proved and indicated reserves are estimated to be upto 41 million tons. Much of the ore that is available in Rayalaseema is of the best quality with nearly 63% iron content. Andhra Pradesh is now exporting about 4 to 5 lakh tons of iron ore through different ports annually.

Manganese mining is concentrated in Srikakulam District, which has been the earliest producer of this mineral in India, production dating back to 1892. They are uniformly of low or medium grade. These will have to be upgraded by proper treatment in order to secure better price advantages. Nearly one lakh tons of the ore is

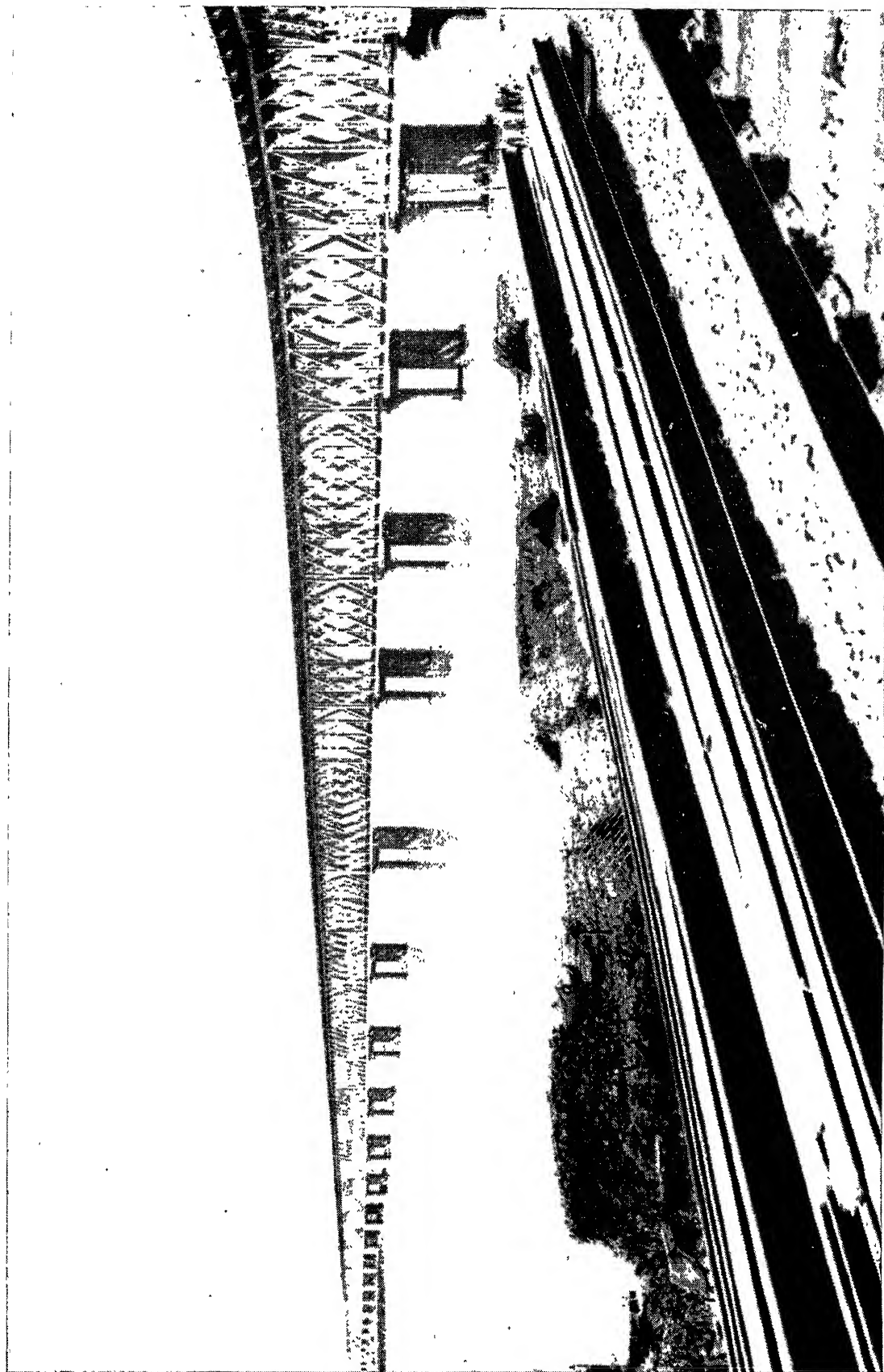
mined in recent years. But the demand for a high grade ore has resulted in something like a crisis in this mining.

Mica is one of the major mineral of Andhra Pradesh. The District of Nellore has a mica belt, 100 km long and 25km wide. Mica deposits are also known to occur in some parts of Khammam and Godavari Districts.

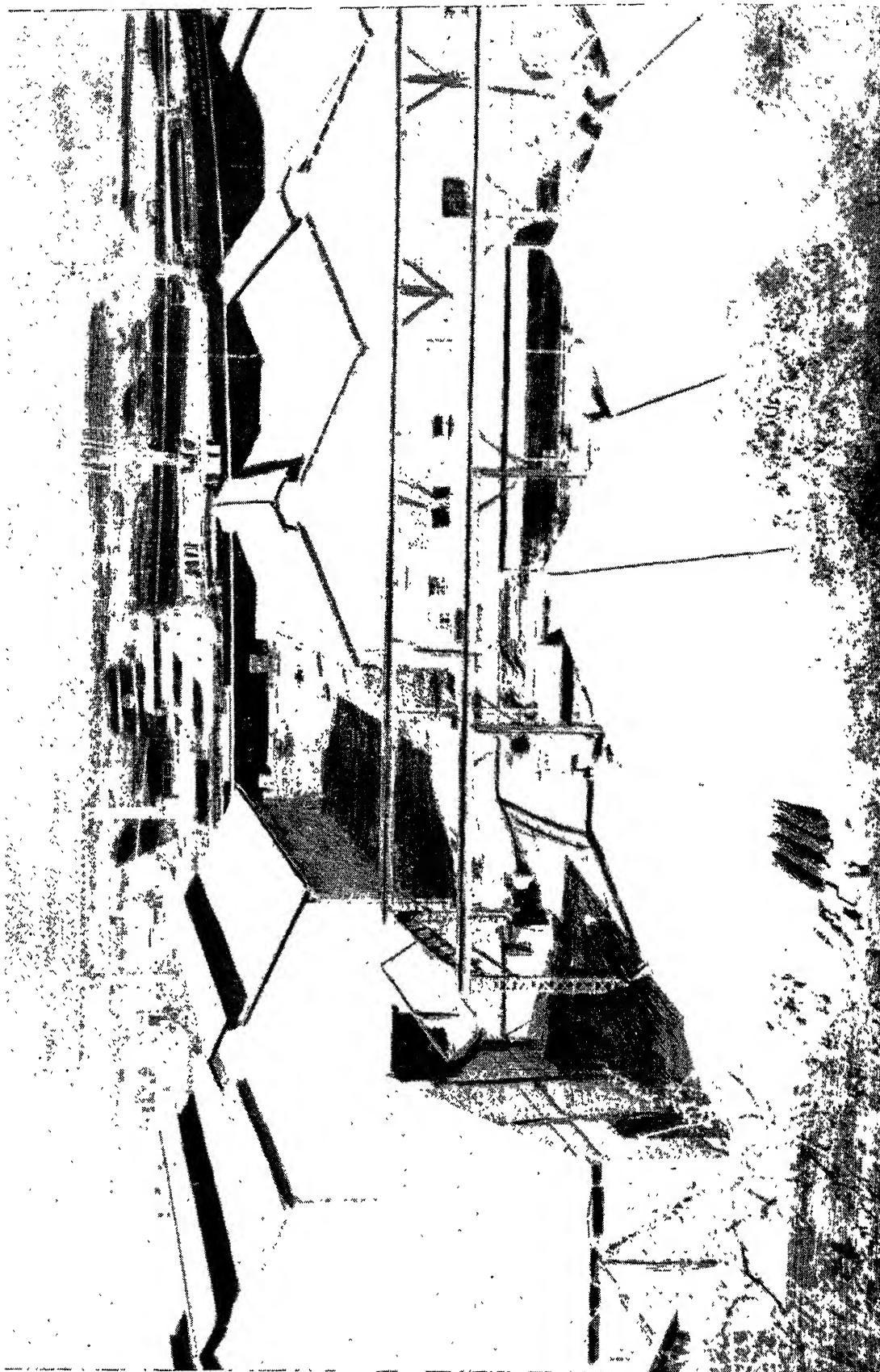
In addition to the above, Andhra Pradesh is also having good deposits of barytes, pyrites, natural gas, and magnetite which await a scientific geological survey.

Industries : Industrially, Andhra Pradesh is one of the most backward states of India. This is due not to lack of natural resources but to the deliberate indifference showed towards the development of the region by the previous regimes. In this respect, the Telengana region had seen some development and leads the rest. But with the exception of a few like the Singareni Collieries and the Nizam Sugar Factory, many of the industries are working at a loss.

According to the latest available statistics, (1978) the total number of workers employed in industries throughout Andhra Pradesh comes to 4,82,163. Of these 2,45,985 are working in rice mills, sugar mills and tobacco industry, which are allied to agriculture. The manufacturing industries engage only 2,07,338 workers. The rest are distributed among other industries. In the field of cottage industries, handloom industry occupies the foremost place. The Khadi of Andhra, particularly that of Pondur, in Srikakulam District, is famous for its fineness. The Deccan carpets of Warangal and Eluru, the Bidri work of Hyderabad and Crochet laces of Narsapur, while satisfying the artistic tastes, provide employment to many families.



The Road-cum-Rail bridge on Godavari at Rajahmundry.



The Harbour at Visakhapatnam.

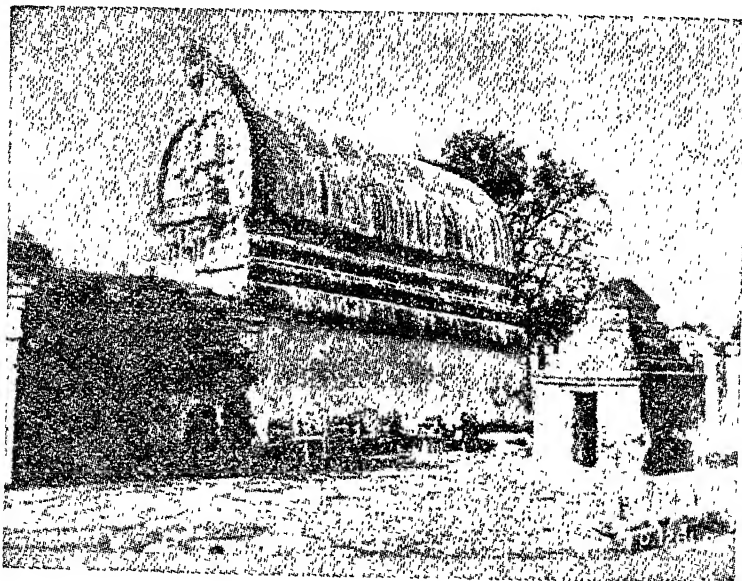
Transport : Andhra Pradesh is served by three railways-the Southern, the South-East and the South Central Railways. The total broad gauge mileage is 2968 km. whereas that of meter gauge is 1706 km. Andhra Pradesh has also got a narrow gauge in the extreme north for a length of 34 km. The state has at present a total road mileage of 31,558 km. of which a distance of 2347 km. is in the National Highways. The absence of a sufficient number of village roads is a serious drawback in the system of communications.

Inland navigation is, from immemorial times, a familiar thing in Andhra. The canals in Andhra Pradesh, though mainly intended for irrigation, helped the growth of river traffic. The Buckingham Canal, 307 km. long, links Madras with the Godavari-Krishna delta, and much of the trade in that region is carried on boats. The remaining canals of the delta area are serving as feeders to this traffic on Buckingham Canal. Mechanised craft is recently introduced and

considerable area in the delta region is entirely dependent on this canal traffic.

Ports : The coastline of Andhra is 982 km. long and it was famous in ancient times for its busy ports at the mouths of the rivers. But the shallow waters of these ports are found unsuitable for the large steamers of the modern age. The only major port available for shipping is Vishakhapatnam, lying 500 km. north-east of Madras. The addition of a shipbuilding yard, and the starting of an oil refinery there have increased its strategic and commercial importance. It is one of the few protected harbours in India. The harbour, which is land-locked, is approached by a dredge-channel designed to admit ships drawing upto 8.7 metres in breadth and 153 metres in length, at all times of the year.

There are many minor ports of which Kakinada is fast developing as an important one. Though not for ocean traffic, at least for coastal traffic, the minor ports have a great potentiality.



The Kapoteswara Temple, Chejerala (4th Century A.D.)

ANDHRA PRADESH

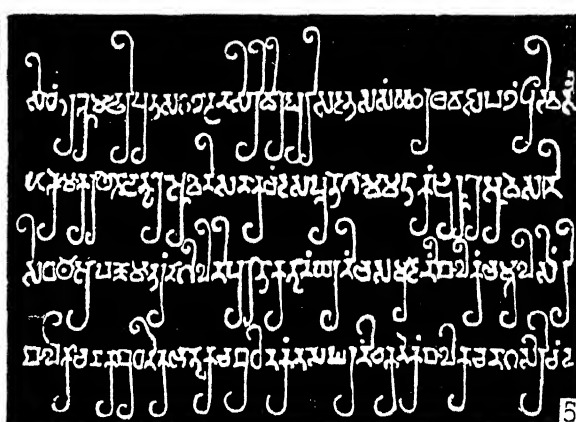
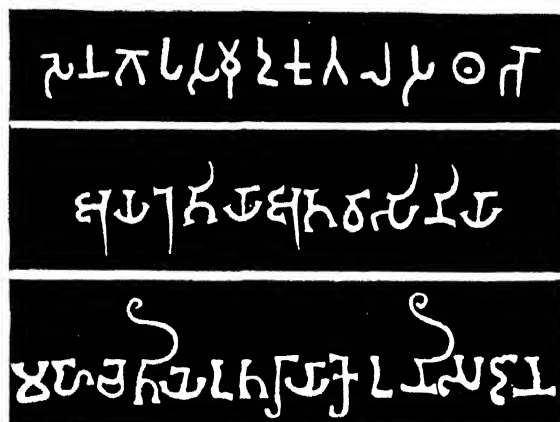
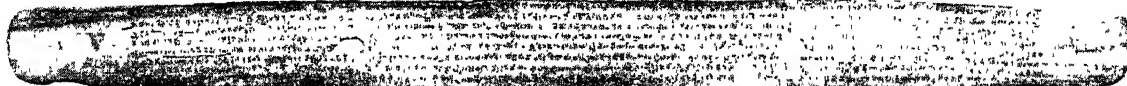
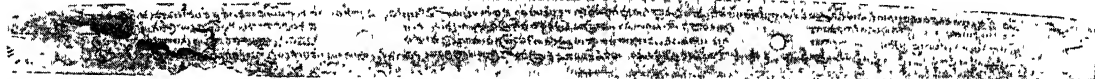
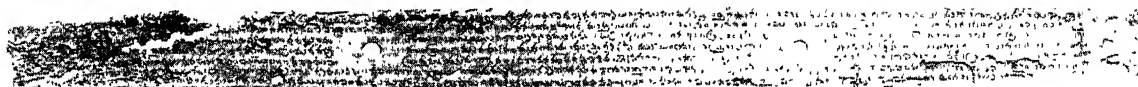
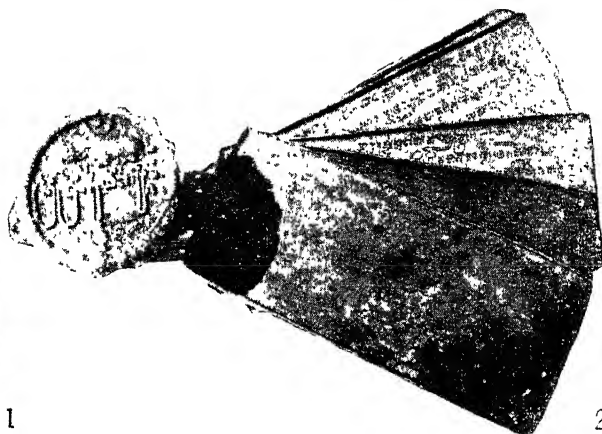
Area & Population—(Districtwise—1971)

S. No.	District*	Area in '000 Sq. Kms.	Population in lakhs		Percentage of the Rural population	Density per Sq. Km
			Total	Rural		
1.	Srikakulam	9.7	25.90	23.14	89.35	206
2.	Vishakhapatnam	13.7	28.05	21.80	77.70	204
3.	East Godavari	10.9	30.87	24.94	80.77	282
4.	West Godavari	7.8	23.74	19.54	82.29	305
5.	Krishna	8.7	24.94	18.14	72.75	286
6.	Guntur	11.4	28.45	21.34	75.02	250
7.	Prakasam	17.6	19.20	17.07	88.93	109
8.	Nellore	13.1	16.10	13.56	84.23	123
9.	Kurnool	18.8	19.82	15.80	79.70	105
10.	Anantapur	19.1	21.15	17.39	82.23	111
11.	Cuddapah	15.4	15.77	13.54	85.82	103
12.	Chittoor	15.8	22.86	19.78	86.55	145
13.	Hyderabad	7.7	27.92	9.52	34.12	362
14.	Nizamabad	8.0	13.13	11.04	84.06	165
15.	Medak	9.7	14.68	13.43	91.49	152
16.	Mahboob Nagar	18.4	19.32	17.59	91.03	105
17.	Nalgonda	14.2	18.20	16.98	93.31	128
18.	Warangal	12.9	18.71	16.26	86.57	145
19.	Khammam	15.9	13.70	11.84	86.41	86
20.	Karimnagar	11.8	19.64	17.53	89.28	166
21.	Adilabad	16.1	12.88	10.83	84.08	80
		276.7	435.03 x	351.00	80.69	157

Source : Census of India, 1971-Part II A of Andhra Pradesh.

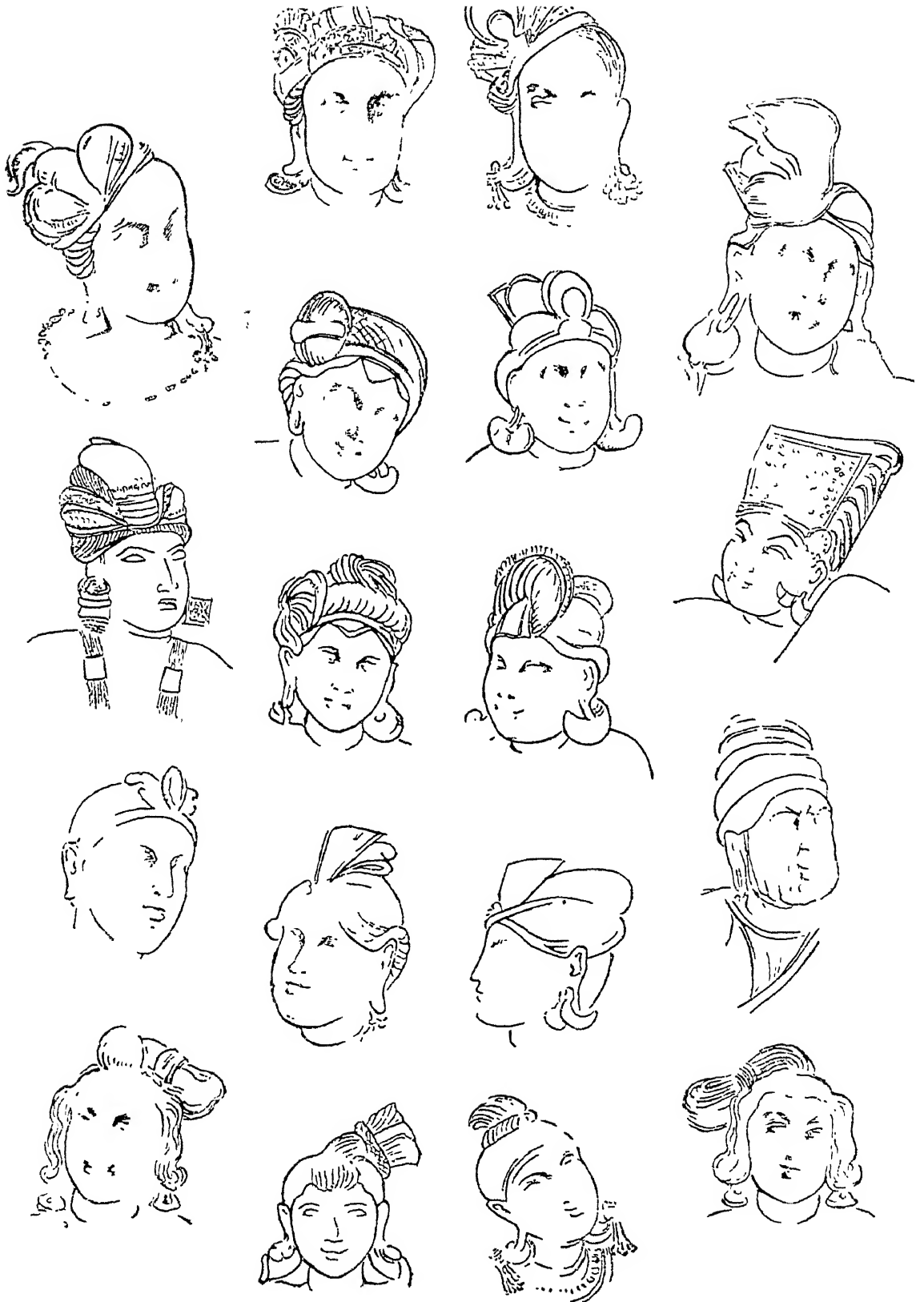
* With the carving out of two more districts recently—Rangareddi district and Vijayanagaram district from some of the existing districts, the number of districts in Andhra Pradesh, at present is 23. The statistical information about these two new districts and the consequential changes in the residuary districts are yet to be worked out. However the grand total in any case will not be affected.

x The population as estimated in 1981 is 518.89 lakhs.



Sources for History of Andhra Pradesh

1. Archaeological excavations 2. Copper plate inscriptions 3. Palmyra leaf manuscripts
4. Ancient coins 5. Lithic inscriptions.



Head-dresses in vogue in Andhra Pradesh in the early Christian era
(2nd century A.D.) from the sculptures of Amaravati Stupa.

AN OUTLINE HISTORY

*"The best thing which we derive from history
is the enthusiasm that it raises in us," —Goethe.*

The Early Period

As elsewhere in India, in Telugu area too, history dawns with the penetration of Aryans into this region. About the people that inhabited this land earlier to that Aryan penetration, we have very scanty knowledge. The racial memory as recorded in the legend of Andhra Vishnu says that Andhra Vishnu killed Nisumbha, the king of Nagas, and established an empire on the banks of the River Krishna.

The earliest mention of Andhras is to be found in *Aitareya Brahmana*, as the exiled sons of Visvamitra. This shows that the Andhras were driven out of the Aryan fold; and in a Buddhist book, *Samantapasadika*, the Andhras are grouped together with Pundras, Mutibas and Mlecchas. We find also mention made in Buddhist works of Andhra Rattha on the Godavari and of 'Assaka' and 'Moolaka' also as Andhra kingdoms. This indicates that the Andhras had their principalities from Paithan to East coast, for 'Moolaka' was used then for the territory surrounding Paithan and 'Assaka' for the area round about the present day Bothana in Telengana. Some historians consider 'Moolaka' to be the earliest colony of the Andhras.

But we have no historical evidences of the Andhra rulers till the Maurya period. The Andhras, as a political power in the south-eastern Deccan have been graphically described by Megasthenes who lived for sometime at the court of Chandragupta Maurya. According to him, the Andhras had a force of 100,000 infantry, 2,000 cavalry and 1,000 elephants besides 30 walled towns and many villages. On the eve of the foundation of the Mauryan Empire, it is said, the Deccan was in the possession of the Kalingas, Andhras, Rathikas, and Bhojas. As the last two were having the western Deccan in their possession, the first two must have been in occupation of the eastern Deccan, with perhaps the Godavary river separating them. We do not know when they were conquered by the Mauryas.

The Andhras seem to be divided at that time into many principalities. The Mahabharata says 'Andhrascha Bahavah'

meaning thereby that the Andhras are of numerous clans; these numerous clans must have been in the Mauryan Empire for a long time, till the Satavahana family gained supremacy over the other clans.

The Satavahanas

The earliest dynasty of rulers known to history, as far as Andhra Pradesh is concerned, is that of Satavahanas; they are also known as Satakarnis. They are referred to as Andhra bhrityas in Puranas. The name Satavahana is found only in the inscriptions of Nanaghat, Nasik and other places in Western India. Besides these epigraphs, coins in thousands found at Tarahala and other places, provide sufficient evidence about the various rulers of this dynasty. The mention of the land of Andhras in the 13th rock edict of Asoka and the mention of certain towns in the kingdom of the Andhras by Ptolemy, Pliny and the author of Periplus are indicators that these Andhra kings who ruled over Deccan from the 3rd century B.C. were no other than Satavahanas. Megasthenes, the author of Indica, as mentioned earlier, describes their kingdom as having 30 walled cities. The most popular literary evidence regarding the kings of this dynasty is found in Gatha saptasati, a collection of Prakrit verses compiled by Hala, a ruler of Satavahana dynasty. Another Prakrit Kavya, 'Lilavati parinaya', has for its subject the marriage of Hala with an enlightened princess, Lilavati. Kamasutra of Vatsyayana speaks about Kuntala Satakarni, a king of this dynasty. There are also Jaina and Buddhist accounts of this dynasty. In spite of all these epigraphic, numismatic, archaeological and literary evidences, a dependable and connected history of all the Satavahana kings and their origin is not available.

Vis-a-vis we have mythological treatment of Andhra kings in Matsya and Vayupuranas. Though their versions vary, Matsya Purana gives a dependable line of 30 kings with their regnal years. The table given below details the puranas wherein these kings are mentioned, their periods of reign and periods assigned according to the Christian era.

No. of Kings		Name of Satavahana King	Reigns in Years			Period assigned
Vayu	Matsya		Vayu	Matsya	Accepted	
1	1	Simuka	23	23	23	B.C. 271-248
2	2	Krishna	18	18	18	248-230
	3	Satakarni (I)		10	10	230-220
	4	Purnotsanga		18	18	220-202
	5	Sktandastambi		18	18	202-184
3	6	Satakarni (II)	56	56	56	184-128
	7	Lambodara		18	18	128-110
4	8	Apilaka	12	12	12	110-98
	9	Meghasvati		18	18	98-80
	10	Svati		18	18	80-62
	11	Skandasvati		7	7	62-55
	12	Mrigendra		3	3	55-52
	13	Kuntalasvati		8	8	52-44
	14	Svatikarna		1	1	44-43
5	15	Pulumavi (I)	24	36	24	43-19
6	16	Gaurakrishna	25	25	25	B.C. 19-A.D. 6
7	17	Hala	1	5	1	A.D. 6-7
8	18	Mandaulka	5	5	5	7-12
9	19	Purindra Sena	21	5	21	12-33
10	20	Sundara Svatikarni	1	1	1	33-34
11	21	Cakora Svatikarni	$\frac{1}{2}$	$\frac{1}{3}$	$\frac{1}{2}$	34-34
12	22	Sirasvati	28	28	28	34-62
13	23	Gautamiputra Satakarni	21	21	24	62-86
	24	Pulumavi (II)		28	28	86-114
	25	Siva Sri		7	7	114-121
	26	Sivaskanda		7	7	121-128
14	27	Yajna Sri	29	29	29	128-157
15	28	Vijaya	6	6	6	157-163
16	29	Candra Sri	3	10	3	163-166
17	30	Pulumavi (III)	7	7	8	166-174

The kingdom of the Satavahanas extended from east to west, south of the Vindhyas. Originally their home was Srikakulam in Krishna District. Later their capital was at Dharanikota. As and when the empire grew and spread west-ward, Pratishthanpura - modern Paithan in Aurahgabad District-on the banks of the Godavari was developed as its capital. With the decline of the Mauryan Empire, Rathikas and Bhojas in the west and Kalingas and Andhras in the eastern part of Deccan tried to consolidate their positions for declaring independence. Simuka, the first king of the Satavahana dynasty known to history organised a confederacy and established a kingdom under his leadership. As the founder of the Satavahana kingdom Simuka held power for 23 years.

It took a pretty long time for the early Satavahanas starting from Simuka to develop their semi-independent state into a full sovereign one. In their sixth ruler, the Satavahanas found an able general who made the best use of the advantage of the chaotic situation then existing in India. He was a contemporary of Kharavela and Pushyamitra who were contending along with Demetrius, the Graeco-Bactrian king for supremacy. The retreat of Demetrius from India at about 175 B.C., and the subsequent death of his Indian rivals left Satakarni II master of the situation. He conquered western and eastern Malwa and cast his net over Kalinga. He arranged matrimonial alliances with the powerful Amgiya family by marrying Naganika who described herself as a girl (Bala) of that Maharathi who was the Amgiya Kulavardhana. With his powerful allies this great monarch overran the province of Kalinga and came into conflict with the Sakas who established their power in Magadha. He inflicted a defeat on the Sakas in their capital at Pataliputra. Kalinga and eastern Malwa were already within

the ambit of his power. Vidisa (Modern Bilisa) was the capital of eastern Malwa. The world-famous Sanchi stupa stands in this region. One of the inscriptions of this illustrious monarch has been discovered there and it has led to the surmise that the Sanchi stupa gate ways might have been constructed by the orders of Satakarni II. His wife Naganika pays a glowing tribute to his charity and valour and styles him as Dakshinapathapati in her Nanaghat cave inscription. He performed several vedic sacrifices which included two Aswamedhas and one Rajasuya.

The next eight rulers who followed Satakarni II in succession appear to have no signal achievement to their credit. It was only the accession of Pulumavi I that brought renewed strength and glory. Under him, the Satavahanas chose the path of imperialism. He struck down Susarman, the last of the Kanvas in 28 Bc., and occupied Magadha. The Andhra Satavahana state now assumed an all India role in succession to the Nandas, Mauryas, Sungas and Kanvas.

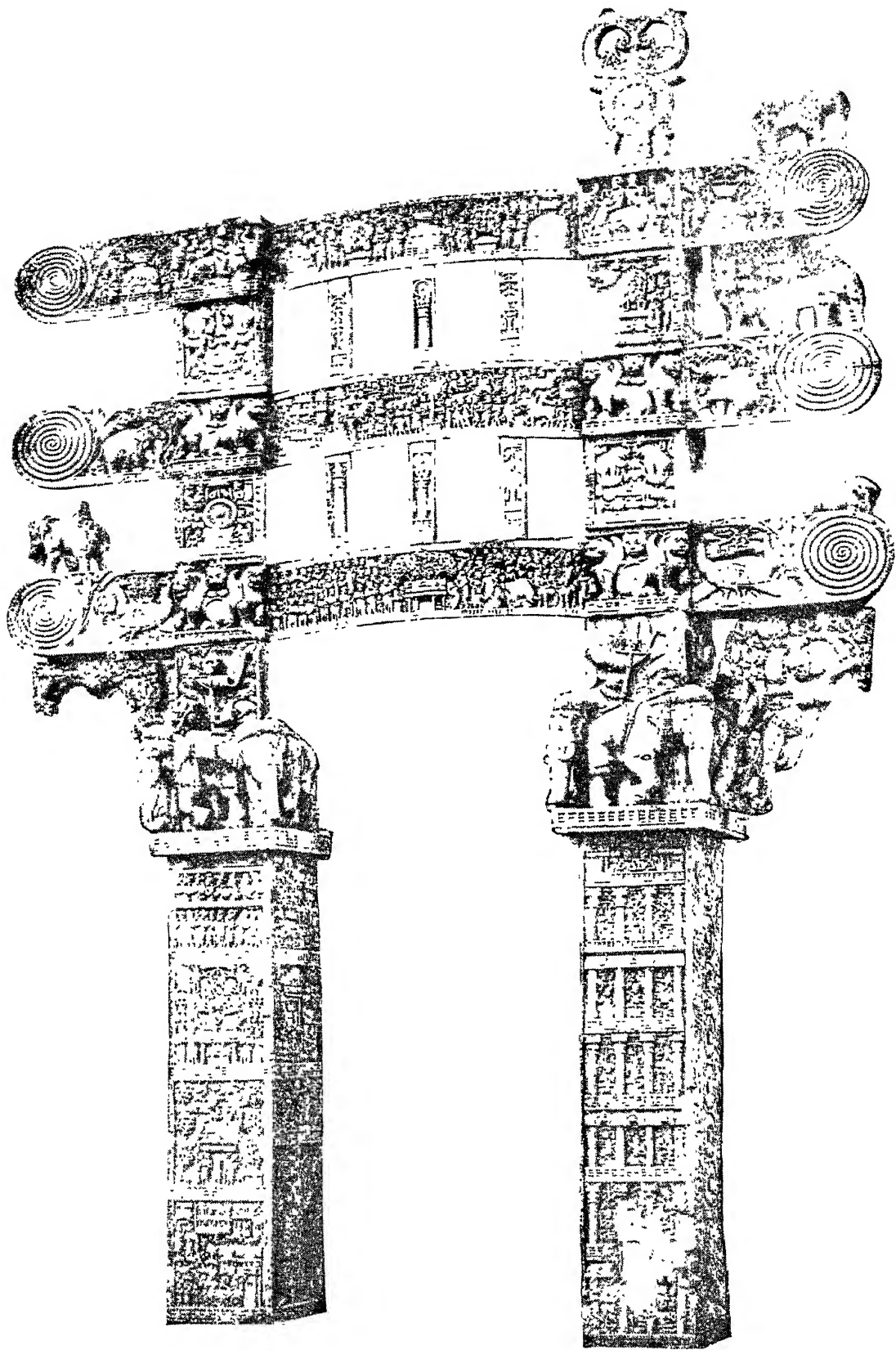
Pulumavi I passed away in 19 B. C ; without having sufficient time to consolidate his gains. Within five years of his death, Nahapana, the Saka-Pahlava invader, was found to be the master of all the territories from southern Rajputana to Poona. The kings who succeeded Pulumavi I appear to have been driven out of Maharashtra back to their home lands in Andhra. The only silver lining in this murky atmosphere was some excellent literary output by Hala, the 17th of the Satavahana kings. 'Lilavati' credits him with an expedition to the eastern part of his realm, Saptagodavari, identified with modern Daksharama. region Andhra and Kalinga alone remained under the Satavahana hegemony.

It was only when Gautamiputra Satakarni, the 23rd ruler of the dynasty, ascended the throne about 62 A.D., that fortune once

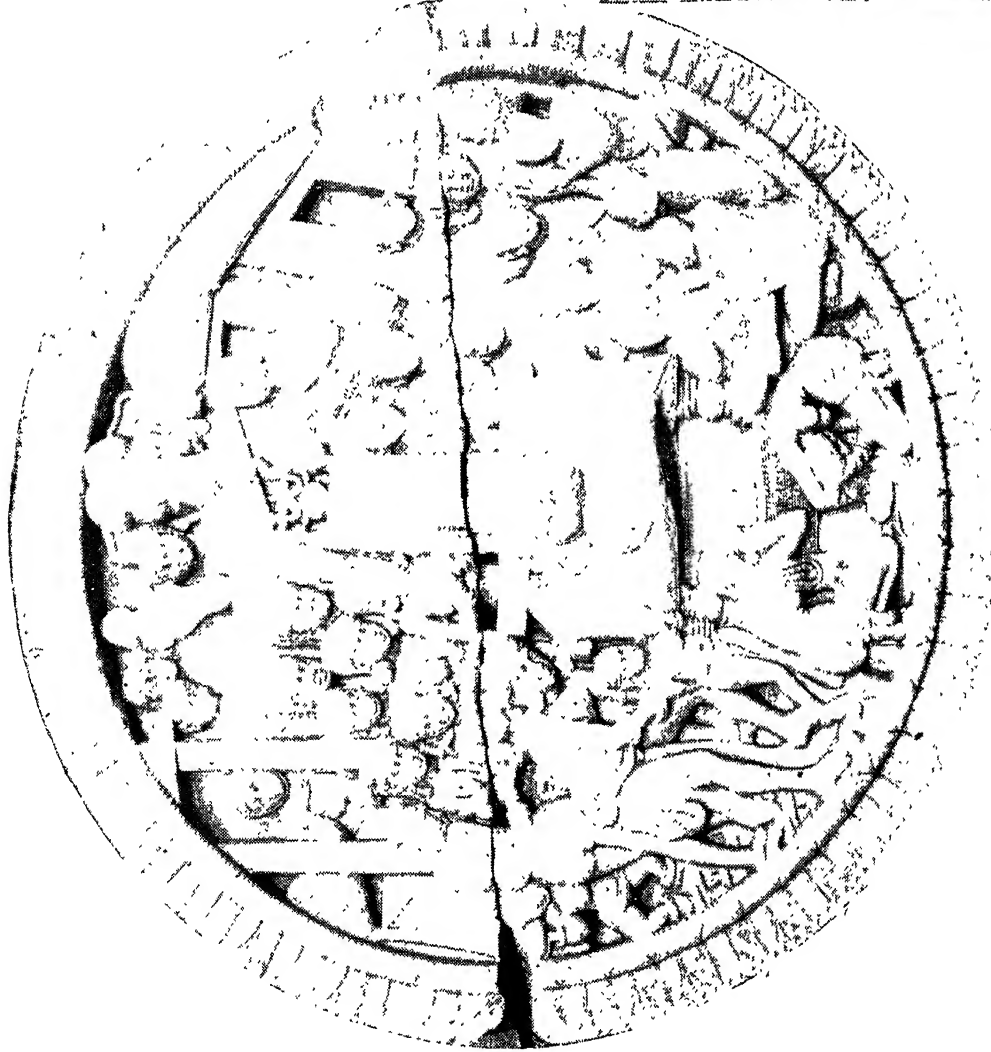
again smiled on the Satavahanas. The Nasik and Karla grants that he issued from the Vijayaskandhavara of Govardhana are the indicators of the terrible wars which he waged against the Khakharata successors of Nahapana in order to regain the lost territories on the western borders. He commemorated his success by striking with his own insignia, the coins which were in the name of Nahapana. The Nasik inscription issued by his mother, Gautami Balasri, describes him as the master of Asika, Asaka, Mulaka, Surashtra, Kukura, Aparanta, Anupa, Vidarbha, Akara and Avanti territories and the mountainous regions of Vindhya, Achavata, Pariyatra, Sahya, Kanthagiri, Siritana, Malaya, Mahendra, Seta and Chakora. He never lost a battle. He humbled the power and pride of the Kshatriyas, destroyed the Yavanas, Sakas, and Pahlavas and extirpated the family of Khakharatas. He was a skilled archer and unremitting in his services to his mother. He was benevolent to his subjects as a parent to his children. Coins depict him as one with a charming personality and martial valour. His vast dominions extended from the Bay of Bengal to the Arabian Sea. The princes of south India recognised his suzerainty. He performed Aswamedha and Rajasuya sacrifices as befitting an emperor and restored peace in north India. The traditional Salivahana era starting from 78 A. D. which marks the victory of Salivahana over Vikramaditya of Ujjain begins in his regime only. Though Gautamiputra Satakarni was a staunch upholder of Brahminical supremacy he was very tolerant towards other faiths. His mother Gautami Balasri was a devoted follower of the Buddhist faith and constructed several viharas for Buddhist monks. He passed away in 86 A.D. and his son Vasishthiputra Pulumavi II succeeded him with the title of Dakshinapatheswara. Pulumavi II inherited a vast empire and ruled nearly for two decades. Though as many as eight inscriptions—four from Nasik, two from Karle, one

from Amaravati and another from Dharanikota—refer to his reign, and many coins belonging to him were found in Andhradesa, he seems to have achieved nothing. Though he tried his best to safeguard the frontiers of his vast empire the closing years of his reign witnessed a decline in the Satavahana authority. The Saka chieftain, Chastana occupied Malwa and founded an independent kingdom at Ujjain.

Pulumavi II was succeeded in A. D. 114 by Sivasri, who was succeeded by Sivaskanda. Each of them ruled for seven years and witnessed further dismemberment of the vast Satavahana empire. Rudradaman and Jayadaman, belonging to the house of Chastana, occupied some more portions of the Satavahana empire. Gautamiputra Yajnasri came to the Satavahana throne in 128 A. D. Legally the throne belonged to Vasishthiputra Satakarni, the brother of Sivasati. Rudradaman won over the disgruntled Vasishthiputra Satakarni to his side by giving him his daughter in marriage and waged wars against Yajnasri. While Aparanta and the other western provinces were lost to the Sakas, the western Andhra was occupied by Vasishthiputra Satakarni. Yajnasri continued to rule until A. D. 157, but over a reduced dominion confined only to the eastern Deccan. His inscriptions and coins suggest that he had either a powerful fleet of warships or a flourishing maritime trade. The great Buddhist philosopher Acharya Nagarjuna was a contemporary of Yajnasri. With him passed away the age of the great Satavahanas. The reigns of his three successors Vijaya, Chandrasri and Pulumavi III covering altogether a period of seventeen years were of no significance. The last of the Satavahanas, Pulumavi III ruled over parts of western Andhra, and parts of Vidarbha. The rise of the Chutus in the western and southern districts, of the Abhiras in the Nasik area and of the Ikshvakus in the east and the relentless pressure of the Sakas of Ujjain, brought about the



The Eastern gate of the Mahastupa, Sanchi (2nd Century B.C.)



WORSHIP OF BUDDHA's VAJRASANA
Sculptre from the Stupa, Amaravati (2nd Century).



THE PURNA GHATA
The auspicious motif in early Indian art, of the 'vase of plenty' carried into the arts of South-east Asia. Amaravati (2nd century.)

downfall of the Imperial Satavahanas who ruled for more than four centuries and a half.

The rise of the Andhra Satavahanas as a political power in the Deccan was not in vain. It fulfilled a historical role standing forth as the champion of people and culture of the Deccan against the foreign invaders. While kingdoms and governments changed hands in northern India, the Satavahanas stood like a rock on the frontiers of the Deccan and saved it from the aliens for more than three centuries. The people enjoyed the blessings of a stable administration.

Though the empire was a vast one the polity was simple. Succession to the throne was hereditary in the male line. Some of the Satavahana kings added the names of their mothers to their names. But this does not indicate the prevalence of matriarchal system. It only denotes the highly honoured place in which women were held in that dynasty. Moreover the names of these royal mothers like Gautami and Vasishti indicate the love which the Satavahanas had towards their original homeland sanctified by Gautami and Vasishti, the two among the seven branches of the Godavari river before it merges with the ocean. A large part of the Satavahana empire was governed by royal officers and the rest by feudatory chieftains. The kingdom was divided into *aharas* or *rashtras* governed by *amatyas*. The *Rajamatyas* constituted the advisory body of the monarch. *Mahamatra*, *Bhandagarika*, *Mahasenapati*, *Nibandhakara* and *Lekhaka* were some of the officers. There were well-organised departments of Police, Finance, Justice, Army, Agriculture, Industries etc. The *Maharathis* and *Mahabhojas* were the feudatory chieftains of this age. The populace was divided into the four traditional castes and many sub-castes on occupational basis such as *Halikas*, *Sreshthis*, *Golikas*, *Vadhakis*, *Kolikas*, *Tilapishthakas* etc. Society was dynamic enough

to assimilate foreigners like Sakas and Yavanas.

By ensuring peace, the Satavahanas created the necessary atmosphere for the growth of arts and crafts. The *Periplus of the Erythraean sea* shows how the Deccan in that age was the emporium of inland and maritime commerce. The region between the deltas of the Godavari and the Krishna was called *Maisolia* by Ptolemy which he says was full of many ports. He states that one of those ports served as a starting point of ships bound to Malay peninsula and the Eastern Archipelago. There was a great industrial, commercial and maritime activity during their rule.

The Satavahana kings were followers of Vedic Hindu religion. They and the Saka rulers, who adopted the Hindu way of life, strove for the attainment of the three traditional objectives of Hindu life - Dharma, Artha and Kama. Next to the Vedic Hinduism, Buddhism was very popular as evidenced by the inscriptions found on the stupas at Jaggayyapeta, Amaravati and Bhattiprolu. The fine arts were encouraged. The caves of Guntupalli and Karle, the Mahacaitya of Bhattiprolu and the sculptures of Amaravati eloquently proclaim the high skill of the artisans of those days. The names of Gunadhya, Sarva Varma, Hala and many others mentioned in the Gatha Saptasati speak of the great activity in the field of literature.

The Ikshvakus

After the decline of the Satavahana kingdom, Ikshvakus ruled over a part of Andhradesa in the third century A. D. The Puranas mention them as Sriparvatiyas-rulers of Sriparvata and Andhra Bhritiyas-the servants of Andhras. Dharmamrita, a Jain work in Kannada, avers that the Ikshvakus of Andhra were the descendants of the renowned Ikshvakus of Ayodhya. They occupied most of the land south of river Krishna and built their capital city known as Vijayapuri

in the Nagarjunakonda valley. They came into prominence as overlords after 250 A.D. Though it is said that seven kings of this dynasty ruled over the land for 57 or 100 years we get only four names from the available inscriptions.

The first king styled himself as Maharaja Vasisthputra Sri Chantamula. He ruled from 227 to 250 A.D. He undertook the task of establishing himself as a political power. He wisely formed a confederacy by marrying two princesses from the obedient families of Senapatis. With the combined forces of all the three he overthrew the last Satavahana king. His sons and grandsons praise him as one who possessed valour and who performed Agnishtoma, Vajapeya and Aswamedha sacrifices. He was a king amongst philanthropists having donated gold, cows and ploughshares. He was a devotee of Siva and Kartikeya. His kingdom and its extent can be roughly marked by the help of coins found at Nagarjunakonda, and Ongole. Details are available to us regarding the names of Chantamula's children and the matrimonial alliances they contracted. Chantamula's son was Virapurushadatta. One of Chantamula's daughters was Adavi Samti Sri; her husband Visakhana belonged to the Dhanaka family. Chantamula had two sisters both of whom were married to members of distinguished families. One of them was Samtisri and the other Hammasri. Both of them had daughters who were married to their cousin Virapurushadatta, the heir-apparent.

Next in succession came Madhariputra Sri Virapurushadatta who ruled for 20 years. His inscriptions are copious and they are found in Jaggayyapeta, Uppugunduru, Nagarjunakonda and other places. Like a pacifist he maintained peace in the vast land inherited by him as successor to his great father. His munificence covers donations bestowed by him on Buddhist Viharas and Mahacaitya. He married a princess

named Rudradhara Bhattarika from the family of the Kshatrapas of Ujjain. His daughter Kodabalisri was married to a prince of Vanavasi in the Karnataka country. The rulers of this kingdom were a branch of the illustrious Satakarni family. Initially a follower of Vedic religion, Virapurushadatta became a Buddhist subsequently. The example set by Virapurushadatta was followed by all his queens and several ladies of the royal family. During his regime Vijayapuri became a world-famous Buddhist centre and attracted monks, nuns and students from China, Simhala, Kashmir, Varanasi, Gandhara, Vanga, Tosali, Aparanta, Yavana, Dramila and Malaya peninsula. Santisri, the paternal aunt of Virapurushadatta got constructed the Mahacaitya of Vijayapuri.

The third Ikshvaku king was Ehuvala Chantamula also known as Santamula II. He was the son of queen Vasisthidevi. Nine inscriptions of this king were found at Nagarjunakonda. He too patronised Buddhism; his mother the dowager queen built a Vihara which was known as Devi Vihara. It was dedicated to the Acaryas of Bahusrutiya sect of Buddhists. His sister Kodabalisri also got constructed a vihara dedicated to the Acharyas of Mahisasaka sect of Buddhists. Ehuvala Chantamula had a great commander in Elisri. This commander, a devotee of Lord Kartikeya secured a great victory over the enemies of the king. This third king of Ikshvaku dynasty ruled for 25 years.

Chantamula's son Rudrapurushadatta succeeded his father to the Ikshvaku throne. An important inscription discovered at Nagarjunakonda mentions about the construction of a Chayastambha in memory of his mother. Rudrapurushadatta was a weakling. Mahakshatrapas of Ujjain who helped his father and grandfather also lost their power by this time. The Pallavas from the south ultimately occupied the Ikshvaku dominions. The Satakarnis of Vijayantipura,

the political allies and relatives of Ikshvakus, also succumbed to the Pallavas.

Two important features of the Ikshvaku rule need special mention. Buddhism became the religion of the masses in Andhra and the worship of the idol of Buddha came into vogue. The other important feature pertains to epigraphy. The record of the 2nd year of the reign of Chantamula I is in Prakrit and the inscriptions from the 11th year of his reign are recorded in Sanskrit. This transition from Prakrit to Sanskrit must be between the years 272 A.D. and 281 A. D.

Andhradesa was in a state of prosperity during the age of the Ikshvakus. They adopted the system of administration which was in vogue during the age of the Satavahanas. Dhanakas, Pugiyas and Hiranyakas constituted feudatory aristocracy responsible for civil and military administration. Along with Mahasenapati, Mahatalavara and Talavara were some of the important administrative posts of that age. The lunar almanac underwent a reform during this period. It was during this period that Acarya Nagarjuna gave a new turn to Buddhism, and Vijayapuri (Nagarjunakonda of later periods) became a world famous centre of Buddhist architecture and sculpture.

The early Pallavas

After the decline of Ikshvakus, the Pallavas became the rulers over a major portion of Andhradesa. Historians differ regarding their origin and homeland. Some historians think that the Pallavas were of indigenous origin and some historians opine that they were foreigners-known originally as Pahlavas - like Sakas and Yavanas. Whatever the origin might be, it is certain that the early Pallavas who had matrimonial alliances with Satakarnis carved out a kingdom of their own in Andhradesa first and shifted themselves to the Tamil country subsequently. The early settlement of

Pallavas was Pallavanadu, which was called Palnadu afterwards. It was Virakurca Varma also known as Kumara Vishnu (285-310 A.D.) who occupied Vijayapuri, the Ikshvaku capital and extended his empire from the eastern sea to the western sea. He also performed Asvamedha, the politico-religious sacrifice to mark his conquests. He was ably assisted by his valorous son, Vijayaskanda Varma in governing the far-flung dominions. Vijayaskanda Varma made Dhanyakataka his capital. Vijayaskanda Varma, also known as Sivaskanda Varma, waged successful wars against his enemies, performed Agnishtoma, Vajapeya and Aswamedha sacrifices, assumed the title "Dharmamaharajadhiraja" and ruled for twenty five years (310-335 A.D.). As the Pallava empire was very vast from east to west upto Kolladamu in the south, the glamorous city of Kanchipuram, one of the seven holy places of Hindu India, became the capital city. While Vishnugopa, the succeeding Pallava sovereign ruled from Kanchipuram, Sivaskanda Varma's own son Buddhavarma acted as the king's representative in Andhradesa from Dhanyakataka. This Vishnugopa is said to have been defeated by Samudra Gupta who invaded south India. The next great king in the line of Pallavas was Trilochana Pallava who ascended the throne at Kanchipuram in 350 A.D. Trilocana Pallava also known as Mukkanti Kaduvetti is almost a legendary name in South Indian history. He caused the inaccessible thick forests south-east of Srisailem, to be cut down, and founded many villages. He also granted several lands and Agraharas to learned Brahmins. Karikala Chola another great king of this time is said to have defeated Trilocana Pallava, occupied Kanchipuram and even invaded Andhradesa. Next came Kumara Vishnu II (360-385 A.D.) who in turn was succeeded by Buddhavarma (385-410 A.D.) They waged successful wars against Cholas and wrested Kanchipuram, their capital from the hands of the enemy. Buddhavarma's son, Kumara Vishnu III

ruled from 410 to 436 A.D. He was succeeded by Simhavarma I (436-460 A.D.), who checked the recalcitrant Kadambas. Simhavarma was succeeded by his son Skandavarma (460-485 A.D.). The next to rule was Nandivarma I (485-510 A.D.), the last well-known king of Pallava dynasty that held sway over Andhra. During the last years of his reign Kalabhras invaded Pallava kingdom and created disorder and anarchy. As a result, Pallava kingdom lost Andhra and Karnataka regions.

From the inscriptions of early Pallavas, it is known that they revered very much "Bappaswomi" and tried to reestablish Hindu dharma. The Hirahadagalli inscription mentions princes, commanders, district officers, customs officers, local officers, village officers, police constables, soldiers, special officers and spies which indicate a well - organised government. They built great temples and halls and patronised Sanskrit literature. While Kanchipuram was the capital of Pallava kings, Dhanyakataka was their sub-capital for Andhradesa.

The Brihatphalayan

After the fading away of Ikshvakus, petty principalities rose up throughout Andhra. While Brihatphalayan and Salankayan ruled over the territory north of the river Krishna, Anandagotras ruled over some region south of the Krishna for a very short time.

The Kondamudi inscription issued from Kuduru speaks of a king by name Jayavarma belonging to Brihatphalayan dynasty. His realm extended from the north of the Krishna river to the Godavary between the Eastern ghats and the sea. Jayavarma is believed to have ruled for fifteen years (270-285 A.D.) He was a devoted Saivite and conferred a gift on eight brahmins. The gifted village Panturu belonged to the Kudurahara which is identi-

fied as modern Koduru where ruins of many ancient monuments and other relics have been discovered. 'Mahatagavara' the officer who had been commissioned by the ruler to announce this gift of village bears close resemblance with the terms 'Talavara' and 'Mahatalavara' of the Ikshvaku inscriptions. The employment of such words in the day-to-day transactions proves that Telugu was used by the populace and that it was slowly assuming a distinct shape. Jayavarma is the only known king of this family and no more is heard of this Brihatphalayan dynasty after him.

The Salankayan

This dynasty of kings ruled over a part of the east coast stationing themselves at Vengi. The site of that once famous metropolis is now indicated by two tiny hamlets 'Peda Vegi' and 'China Vegi' quite close to Eluru in the West Godavari District. Salankayana is a gotra name adopted by them. Their origin lies in obscurity and only a very few inscriptions reveal about the various kings that ruled the country. Their period is fixed between the early 4th century and the middle of the 5th century A.D. With the help of eight available inscriptions, - three in Prakrit and five in Sanskrit, - the pedigree of the Salankayana kings is fixed in the following manner. Hastivarma I, Nandivarma I, Chandavarma, Devavarma, Hastivarma II, Skandavarma and Nandivarma II. Hastivarma I is known to history mentioned as 'Vaingeyaka Hastivarma' in the Prasasti of Samudragupta who defeated the former when he invaded South India in or about 350 A.D.

The Salankayan were the followers of Vedic religion. There were some Paramamaheswaras and some Paramabhagavatas among those kings. They were the devotees of Chitraratha Swami, the Sun God. There was a temple dedicated to the Sun God in the capital city of Vengi. The standard of the Salankayan bore the image of

the sacred bull, Nandi. The Salankayanas took delight in proclaiming themselves as 'Bappa - Bhattaraka padabhaktas'. Devavarma is credited with an Aswamedha sacrifice. It is said that a scion of this dynasty migrated to Burma and established a kingdom on the banks of Irawady.

Buddhapalita, Bhavaviveka, and Acarya Dingnaga were the most distinguished Buddhist scholars of this age. Along with the trade and commerce, Andhra traders during this period of Salankayanas helped to spread Indian culture and religion across the seas. The charters of Salankayanas bear close resemblance in their script to the earliest inscriptions available in Malaya and Indo-China. There is good reason to conclude that the Telugu country took a prominent part in the colonisation abroad.

The Anandagotras

This dynasty of kings claims to have descended from a great sage by name Ananda. The standard of the Anandagotra kings bore the figure of monkey. Hence they were Kapidhwajas referred to in the Markandeya Purana as 'Golungulas'. Two copper plate inscriptions—one from Mattipadu and another from Gorantla—and a stone inscription from Chejerla throw light on three kings belonging to this dynasty. Damodaravarma of Mattipadu inscription and Hastivarma of Gorantla inscription claimed that they belonged to the family of one Kandara Raja. The Chejerla inscription was issued by one whose identity cannot be determined. The capital of these Anandagotra kings was Kadarapura also known as Kapota Kandarapura. As the metropolitan city was founded by Kandararaja it was named after him as Kandarapura. This is identified to be Chejerla in the Narsaraopet Taluq of Guntur District.

The Anandagotra kings are said to have ruled over the region south of Krishna between 375-500 A.D. It was Damodara-varma who took advantage of the weakness

of the Pallavas. He wrested some regions to the south of Krishna and set himself up as an independent ruler after expanding his territories to the north of Krishna. He was a pious Buddhist and extraordinarily catholic towards Hindu religion. He donated thousands of cows, Hiranyagarbhas i.e. Salagramas and Kangura village to Vedic scholars, named Bhavajja and Nandajja, with all immunities. Similarly Hastivarma gave away some land in the village Tandikonda and another village Atukuru to Kotti Sarma, a scholar in three vedas. Hasti Varma was a devout worshipper of Siva. Kandararaja mentioned in the Chejerla inscription was perhaps the last of the Anandagotra kings. He described himself as the lord of Trikuta identified with the well known place 'Kotappa Konda', a saivite centre renovated by himself. Historians opine that Chejerla was first a Buddhist centre. But as time rolled on the Chejerla Buddhistic chaitya turned into Kapoteswaralaya, a saivite Shrine. The Anandagotra kingdom might have been occupied later by Vishnukundins.

The Vishnukundins

The Salankayanas of Vengi almost withdrew into extinction by the middle of 5th century and the Vishnukundins, who were growing in strength near Vinukonda in the Guntur Dist. came into prominence. It is said that these rulers derived their name from a small stream Vishnukundi popularly known as Pasupuleru flowing near the small town, Vinukonda. The first king Vikramendra Varma began his political career from about 475 A.D. He and his son, Govinda Varma fought battles, acquired territories and stabilised the same. According to another version Indra Varma and Madhava varma I were two feudatories of a greater power to whom they held their allegiance. But Govinda Varma I son of Madava Varma I and grand son of Indra Varma, though remained a feudatory, was

tactful enough to become a master of other feudatories. He acquired territories and wielded power, by his own strength. His territory spread over the eastern and western sides of Sripurvata, comprising of several *Vishayas*.

Madhava Varma I is said to have performed as many as eleven Aswamedhas, one Rajasurya and one Purushamedha sacrifice. It is also believed that the world-famous Buddhist sanctuary at Amaravati became a centre of Saivism during his time. Govinda Varma I succeeded Madhava Varma I and ruled for 37 years during 408-455 A.D. according to Indrapalanagara inscription. Prithvimula, whose identity is not known, gave his daughter Parama Bhattarika to Govinda Varma I. He and his queen accepted the Buddhist faith. Though he built Dakshinapatha Vihara and studied scriptures of the religion he espoused, he was eclectic in his views. He tolerated the Vedic faith. He was a great builder not only of Viharas, but temples, halls and water-sheds for travellers, tanks, wells and groves. *Saptasantanas* and their execution was his primary aim and he had in view a welfare state for the good of the subjects. His queen was really a great match to the king. She built a vihara at Amaravati (Sakrapura) for the Buddhist Bhikkus and granted villages for the maintenance of those structures. Their successor, Madhava Varma II who followed the Vedic religion ruled for 37 years, both as yuvaraja and king and his reign came to a close in 482 A.D. His territory was bounded by sea in the east and west and by Narmada in the north. This could have been achieved only either by conquering or by a close alliance with the Vakatakas. Madhava Varma married a Vakataka princess, Vakataka Mahadevi. The premarital stipulation was that he would be succeeding the Vakataka throne after his father-in-law, Prithvisena.

As the eldest son of Madhava Varma II predeceased the father, his son Madhava

Varma III (482-529 A.D.) succeeded to the throne. According to the Ipuru plates, he bore the title Trikutamalayadhipati and his capital was Amarapura i.e., Amaravati. He had trouble from the king of the Vakatakas of the Bassien branch. His paternal uncle's son Indrabhattaraka also gave trouble to him. This Indrabhattaraka finally succeeded in gaining a victory over the ruling king Madava Varma III. Indrabhattaraka (529-556 A.D.) ruled over the kingdom for 27 years. He is described as a powerful king, but very little is known about him. His son and successor, Vikramendrabhattaraka II left inscriptions which throw some light on the activities of Indrabhattaraka. A powerful chief of the Maukharis of North India tried to invade the South. Indrabhattaraka, anticipating an invasion, marched his armies northwards to drive away the Maukharis. Ultimately a marital alliance brought about peace. Indrabhattarika, daughter of the Vishnukundin king was married to the son of the Maukhari chief, Isana Varma.

Indrabhattaraka's son Vikramendrabhattaraka (556-570 AD) was a minor when his father died. This young Vishnukundin king, with the help of his mantrimandali, is said to have defeated Simha, a Pallava King. This Pallava king must have been Simhavarma IV. Though Vikramendrabhattaraka repelled the Pallava armies, he could not subdue his own nobles, who gave immense trouble to the Vishnukundin kingdom. After him Madhavavarma (546-594 A.D.) ruled over the country. He could only inherit a small kingdom. He was successful enough to gain the Vengi area and stabilised himself by his 48th regnal year. He also waged successful wars against the rulers of Mahakosal and defeated one Chandragupta of that kingdom. The vanquished Chandragupta gave his daughter Chandravati in marriage to Madhavavarma. Madhavavarma extended his influence into the Kalinga country. He issued a grant of the

village Polumburu and it seems to be the last grant of the Vishnukundin kings. Madhavavarma IV was a learned monarch and bore the title Janasraya. Janasraya Chando Vichitti a work on prosody is attributed to him. This bold and warlike king met a death worthy of him. About 611 A.D. Pulakesin II and his brother Kubja Vishnu Vardhana invaded the coastal region. Madhavavarma, though old, fought against the invaders and died on the battle field; this battle must have been fought near the well-known Kolleru lake. In his Aihole inscription Pulakesin II proudly declares that the entire lake turned crimson red with the blood of the contestants. With the death of Madhavavarma the Vishnukundins disappear from the stage of history and Andhradesa passed into the hands of Eastern Chalukyas.

The age of the Vishnukundins was one of the glorious epochs of the Andhra history. After the Satavahanas, it was the Vishnukundin dynasty which ruled over a large part of Andhradesa and carried their arms into the distant kingdom of Kanauj in the north. The emblem of this dynasty was the lion. On the coins of this age and at the entrance of the cave temples of this age, a lion is carved with its tail erect, ready to pounce upon its prey. The Vishnukundins also rendered a great service to the Hindu art. Temples dedicated to Hindu Gods and Goddesses were built. At Vengi a temple to Chitraradhaswami, the Sun God was built for the first time. The cave temples at Indrakiladri, Mogalrajapuram and Undavalli stand even now as evidence of the artistic taste of the Vishnukundin kings. Sanskrit came to occupy the place of Prakrit as the language of inscriptions. Vishnukundins founded several Ghatikas, as educational centres. A Ghatika is a centre where education is imparted and the meaning given to it varies with every researcher's ingenuity. Traditionally, it has earned a meaning where the candidate, after the full course of studies, is examined by a

team of scholars. A Ghatika (a pot) is placed in the central hall, where the viva voce is conducted. In the pot are placed pieces of palm leaves, on which are written some references to the various subjects. The candidate is asked to pick out some pieces and discourse on the various titles found on the picked-up leaves. The scholars assembled, when satisfied, awarded the academic distinction. The kings of Vishnukundin dynasty are said to have ruled from the metropolitan cities-Amaravati, Vijayawada, Vengipuram and Indrapalanagara.

The Eastern Chalukyas

The dynasty of Eastern Chalukyas or the Vengi Chalukyas is an other great dynasty that ruled over a vast portion of Andhradesa for nearly 400 years. It is a branch of the western Chalukyas of Badami. Pulakesin II, one of the ablest rulers of the western Chalukyan dynasty invaded the east coast and subdued Vengi kingdom in or about 624 AD. He also defeated the great Harshavardhana of Kanyakubja on the banks of the river Reva. He was assisted by his valorous brother, Kubja Vishnuvardhana in all his battles. Kubja Vishnuvardhana ruled over Vengi kingdom as viceroy for some time and later on declared himself in 631 AD. as an independent ruler with the approval of his brother. His dynasty is known to history as the Eastern Chalukyas or Vengi Chalukyas. There are two more Chalukyan dynasties connected with Andhra desa. One is the Vemulavada line, which ruled over Nizamabad and Karimnagar Districts. The other is the Mudigonda Chalukya dynasty that ruled over the Manchikonda region.

The political history of the Vengi Chalukyan kingdom may be divided into three distinct periods.

1. From 625-735 AD. a period of prosperity when it maintained friendly relations with the Western Chalukya kingdom and enjoyed strength and undisturbed growth.

2. From 753-973 AD. a period of great strain when the Eastern Chalukyas were engaged in regular warfare with the Rashtrakutas.

3. From 973-1100 AD. a period of struggle with the Western Chalukyas of Kalyani and alliance and merger with the Cholas of Kanchipuram and extinction.

Following is the pedigree of Eastern Chalukyan kings that ruled over the Vengi kingdom.

1. Kubja Vishnuvardhana	631-633
2. Jayasimha Vallabha	633-666
3. Vishnuvardhana II	667-676
4. Mangi Yuva Raja	676-701
5. Jaya Simha II	701-714
6. Vishnuvardhana III	714-751
7. Vijayaditya I	751-770
8. Vishnuvardhana IV	770-806
9. Vijayaditya II (Narendra mrigaraja)	806-846
10. Vishnu Vardhana V (Kali Vitthara)	846-848
11. Vijayaditya III (Gunaga)	848-892
12. Chalukya Bhima	892-918
13. Ammaraja I	918-925
14. Yuddhamalla	927-934
15. Ammaraja II	945-970
16. Danarnava	970-973
17. Badapa	973-999
18. Sakti Varma (Chalukya- narayana)	999-1011
19. Vimaladitya	1011-1018
20. Rajaraja	1018-1022-1063
21. Vijayaditya IV	1063-1077
22. Chalukya chola Viceroy	1077-1100-1118

Kubja Vishnuvardhana, the founder of Eastern Chalukya dynasty ruled over a vast area of east coast from Srikakulam to Nellore. His might was irresistible and he was like his brother, equally skilled in reducing Jala, Sthala and Vana durgas. In the beginning Pithapura (Modern Pithapuram) was the seat of Chalukyan government but later on, it was shifted to Vengi. Kubja Vishnuvardhana bore the title Vishamasiddhi. He was assisted by two great and capable commanders, Pattavardhani and Kalkampa. He was a devotee of Lord Vishnu. His queen Ayyanamahadevi patronised Jainism and donated Nadumbi Vasati of Bezvada to Jaina monks. His son, Jayasimha succeeded him and ruled for 33 years with great popularity bestowing peace and prosperity on his subjects. He bore the title 'Sarvasiddhi' and patronised Vedic scholars like Kati sarma and Rudra sarma, the Ghatika Sammanys. The famous Chinese traveller, Hieun Tsang visited Andhradesa during this period. From the 'Dasakumara charitra' of Dandin we learn that Jayasimha Vallabha possessed a powerful navy and led a successful expedition against the ruler of Kalinga.

With the eclipse of the Western Chalukyas in the year 753, the Eastern Chalukyas lost powerful friends and had to wage many bloody wars with Rashtrakutas, their foes. Vijayaditya I and his successors had continuous wars with them. Vijayaditya II who bore the titles 'Narendramrugaraja' and "Chalukyarjuna" fought as many as 108 battles and built 108 temples dedicated to Siva in order to wash off the sin that resulted from these terrific wars. The Rashtrakutas who provoked his ire had finally to appease him by giving their princess, Sheela Mahadevi in marriage to prince Vishnuvardhana, son of Vijayaditya II. Vijayaditya's rule lasted for forty years (806-846); he was succeeded by Vishnuvardhana V who ruled for just two years.

The next important rule was that of Vijayaditya III also known as Gunaga Vijayaditya. He was an illustrious ruler that carried on many a campaign successfully. He tried to discipline the feudatories and established order. He was assisted by an able general Kadeyaraju in the first instance and then by his son Pandaranga and later on by Rajaditya. Pandaranga was behested to lead a campaign southwards upto Kanchi. The able general invaded the region south of Krishna, brought down the twelve Boyakottams that were dispersed through a vast area in the present Prakasam and Nellore districts and went upto Kanchi. The autobiographical account narrated in the Addanki grant gives details of this southern invasion. After the conquest he became the viceroy of the southern part of the kingdom with its capital at Kandukuru. The narration further states that this Pandaranga desired to develop this capital to vie with Bezawada. This inscription is written partly in Taruvoja metre and partly in prose. Pandaranga describes himself as an ajnapti (Executive Officer) that implements the royal orders. Though Gunaga Vijayaditya was successful in the wars that he waged against Boyakottams and the principalities in the southern and south-western borders of the Chalukyan kingdom, he failed in facing the Rashtrakutas. As a consequence he had to acknowledge their suzerainty. But the then Rashtrakuta ruler Amoghavarsha treated him more as an ally than a vassal and so Gunaga Vijayaditya had free scope to extend his dominions in the south. After Amoghavarsha's death, Vijayaditya proclaimed himself independent. The Rashtrakutas invaded the country to subdue him but only to meet with crushing defeat at his hands. After this event Vijayaditya achieved some more notable victories and proclaimed himself as Dakshinapathapati. Yet he knew his limitations; he came to a compromise with the defeated Rashtrakuta rulers and treated them as his allies, respec-

ting their independence. He ruled for 44 years and passed away in 892 A.D.

Vijayaditya III was succeeded by his nephew Chalukya Bhimaraja. His rule was characterised by family feuds encouraged by the intervention of Rashtrakutas. However, in the end, after many vicissitudes, Bhima was able to cope with the situation and to establish peace and order throughout the kingdom. His kingdom extended on the entire east coast from Pulicat lake upto the port of Trikalanga. Chalukya Bhima founded a new town by name of Chalukya Bhimavaram near Samalkot and had a beautiful temple constructed there. This Bhimeshwara temple is regarded as one of the finest specimens of Chalukan art. About 900 A. D. while Chalukya Bhimaraja was reigning over Vengi, the Pallava kingdom of Kanchi was overrun by the Cholas, and thus a new and vigorous power came to the fore to the south of the Chalukyas in the place of Pallava kingdom. Chalukya Bhima's rule lasted for 30 years and he was succeeded by Vishnuvardhana Ammaraja I. He had to fight the Rashtrakutas frequently and was obliged to contemplate a change of his capital city Vengi. He had an additional name, Rajamahendra and the historians opine that he might have founded Rajamahendravaram as a more secure place, inaccessible to his chronic enemies, the Rashtrakutas. Yet the Rashtrakutas sedulously fostered disunity in the Vengi kingdom and set up one Yuddhamalla as the ruler of Vengi. Yuddhamalla's rule lasted for seven years (927-934). His inscription issued from Bezawada is one of the most important landmarks in the development of Telugu language. His successor Ammaraja II gave liberal donations to Kalamukha Saivas. He also extended his patronage to the Jain religion and granted a village to a Jain scholar Arhanandi. His successor Danarnava ruled for only three years. After the death of Danarnava, Vengi kingdom was plunged in utter chaos for a

quarter of a century due to the internal rivalries of Vengi princes. During the reign of Badapa the Rashtrakutas were eliminated as a power from the political stage and were displaced on the western peninsula by the Kalyani Chalukyas. At this juncture Rajaraja Kesari Varma of Chola dynasty marched his armies into Vengi kingdom, which was plunged in civil strife, and elevated Saktivarma son of Danarnava to the throne of the Eastern Chalukyas. Rajaraja Chola gave his daughter Kundavadevi in marriage to Vimaladitya, brother of Saktivarma. This alliance had far reaching beneficial influences in the long run and led to Chalukya-Chola unity. Shaktivarma ruled from 999 to 1011 and had the valorous title Chalukya Narayana. Some gold coins bearing his name have been found in distant Thailand and Arakan.

Vimaladitya (1011-1011) succeeded Saktivarma but was subservient to the imperial Cholas. The Telugu country became a cockpit of battles between the Cholas and Kalyani Chalukyas. Vimaladitya is said to have embraced Jainism in the last days of his life. Rajarajanarendra was the son of Vimaladitya and queen Kundavadevi, the Chola princess. He married Ammangadevi, daughter of his maternal uncle, Rajendrachola alias Gangaikonda Chola. For four years after the death of his father, Rajarajanarendra could not formally ascend his throne, for his brother Vijayaditya proved a thorn in his side and challenged his claim to the Chalukyan throne with the assistance of the Kalyani Chalukyas. It was only with the help of the Chola armies Rajarajanarendra could ward off his enemy and become the ruler of Vengi kingdom in 1022 and rule for 41 years. He came to a settlement with Kalyani Chalukya Someswara I and agreed to receive a resident representative of Kalyani Chalukyas in his court. That resident was no other than Narayanabhatta. In 1051 Narayanabhatta was granted the village

Nandampudi and the text of the lithic record was drafted by the poet laureate Nannayabhattaraka. These two, Narayanabhatta and Nannayabhattaraka gave to the Telugu world, the great epic Andhra Mahabharata. The son of Rajarajanarendra and Ammangadevi was Rajendra, who in time became the Chola-Chalukya emperor and is known to history as Kulottunga I. He too followed the good example of his grandfather and father in marrying Madhurantakidevi a Chola princess and the daughter of Rajendradeva II. Rajarajanarendra's son and successor Rajendra alias Kulottunga had a strong claim to the Chola throne as Rajendradeva II had no sons. He was a great diplomat. He resigned his claim to the Eastern Chalukya kingdom in favour of his paternal uncle Vijayaditya and thus converted a potential enemy into a good friend. He succeeded to the Chola empire which was bigger than Vengi kingdom. Vijayaditya IV continued to rule at Vengi till 1077 A.D. when with his death the dynasty lost all its importance and faded away. For about half a century the Vengi kingdom was governed by Chola princes as viceroys and their trusted local chieftains known as Velanati Cholas as subordinate officers and finally submerged in the fast expanding Kakatiya kingdom during the 12th century.

In the annals of the Telugu country, the Eastern Chalukyan era occupies a prominent place not only on account of the length of the time but also by its achievements. Though the rulers were foreign to the land, they made every effort to assimilate with the local rulers and patronised the indigenous language. They identified themselves with the people of the country so much so that one of the rulers Vishnu Vardhana II proclaimed with pride in one of his inscriptions "This glorious Vengi is the motherland of Chalukyas".

At the time of the Chalukyan conquest, three important religions-Buddhism, Jainism

and Hinduism prevailed on the east coast of the Telugu country. Of these, Buddhism was already decadent and practically faded away by the first half of the 7th century when Hieun Tsang visited the country. The famous Aramas (Pancharamas), the strongholds of the Buddhist faith, were all transformed by the resurgent Hinduism, to serve as centres of pilgrimage for Hindus. Jainism lingered on and an appreciable section of the people paid homage to Tirthankaras and one of the rulers, Vimaladitya, became a 'Sravaka' (a Jain hermit) in his last days. Yuddhamalla's commander Pandaranga was also a Jain.

But it was Hinduism that got the status of national religion through out the Chalukya period. Though Vishnu and Siva were equally worshipped in the early days of this period, gradually Saivism rose in popular esteem and became the religion of the masses. Popular devotion expressed itself in the building of temples. Art and literature were utilised for ennobling religion. Temples played an important role in the national life. Devotees endowed large properties to them. The Chalukyan temples have their own style in the history of architecture. Buddhist colleges were substituted by Brahmin Ghatikas where instruction in religion as well as secular lore was imparted. The kings vied with each other in endowing these Ghatikas. Some of the Brahmins of this period took a vow of chastity known as "Karpativrata". The person under this vow was wedded to truth, purity, generosity, tolerance and lifelong celibacy.

The caste divisions in Hindu Society became to some extent consolidated, though not so rigourously as in the north during this period in the Telugu Land. The Brahmins were very much revered on account of their learning, high thinking and simple living. Many Kannadiga chieftains like those of Durjaya clan in the early days and hundreds of Tamil Brahmin families

during the last days of Chalukyan regime settled down permanently in Andhradesa.

The Eastern Chalukyas patronised dance and music. Professional dancers like Challava received grants of land from Gunaga Vijayaditya. It is in the literary field more than in any thing else, that the period saw a great progress. Telugu gained importance in this period and gradually the end of the period saw the emergence of Andhra Mahabharata. The Telugu script too got an independent form by its branching off from the common Kannada-Telugu script. In short, the Eastern Chalukya period helped the nation in the construction of a basement, on which the edifice of the Telugu culture was to be built in later periods.

The Lemulavada Chalukyas

From the middle of the 8th century (750 A. D.) Lemulavada or Vemulavada Chalukyas ruled over the Nizamabad and Karimnagar regions upto the end of the 10th Century. The founder of this dynasty was Vinayaditya Yuddhamalla (750-775). The Kollipara inscription extolls him as the conqueror of Turushka, Yavana and Kashmira regions. The Parbhani inscription narrates his conquest of an impregnable fort called Citradurga. According to Lemulavada inscription, his kingdom was known as Sapadalakshadesa. The word is not clearly understood by the scholars in this particular context. It may either be the country with a population of 1.25 lakhs or a territory with 1.25 villages under control. But Srutasagara the commentator of Yasastilaka of Somadevasuri defines the term as Asmantaka Sapadalaksha Parvatani-vesam-that (hilly) country known as Sapadalaksha. Yuddhamalla was a subordinate king under the famous Rashtrakuta monarchs. Therefore it is presumed that he might have invaded the above mentioned countries along with the Rashtrakuta

armies. He and his descendants did likewise assist the Rashtrakuta emperors and fought battles along with their armies and won victories and ruled their own piece of country in semi-independence. The capital city was Lemulavada. It is said that Yuddhamalla after his conquests, bathed his victorious elephants in the tanks of oil at Podana, modern Bodhan in Nizamabad District. So Bodhan might have been another capital city of the Lemulavada Chalukyas.

Arikesari I (775-800 A.D.), the eldest son of Yuddhamalla succeeded to the throne. He was the contemporary of Dharavarsha Dhruva or the Rashtrakuta family. He is said to have conquered Vengi and Trikalanga as per the instructions of his overlord the Rashtrakuta monarch. In the Kollipara inscription, Arikesari was described as a hero possessing knowledge of grammar, gajatantra, logic, archery and medicine. He bore the titles Samastalokasraya, Tribuvanamalla, Rajatrinetra and Sahasarama which belonged to the Rashtrakutas. His sway extended over a major part of the present Nalgonda district also.

His son, Narasimha I and his (Arikesari's) grandson, Yuddhamalla II succeeded to the throne. Yuddhamalla II was succeeded by his distinguished son Baddega, also known as Solada Ganda. He fought forty-two battles and earned the title Solada Ganda, the unvanquished. Baddega was the contemporary of Krishna II of the Rashtrakuta family. Parbhani inscription and Pampa's Bharata state that they humiliated Chalukya Bhima I, king of Vengi. In the battle, Baddega captured Bhima, as a fighter seizes the crocodile in water, i.e., capturing the enemy in his own kingdom, an act of great courage and military prowess. He reigned from 850 to 859 AD. Baddega's son Yuddhamalla III succeeded to the throne. His reign was peaceful and he was succeeded by his valorous son, Narasimha II who ruled from 915 to 930 AD.

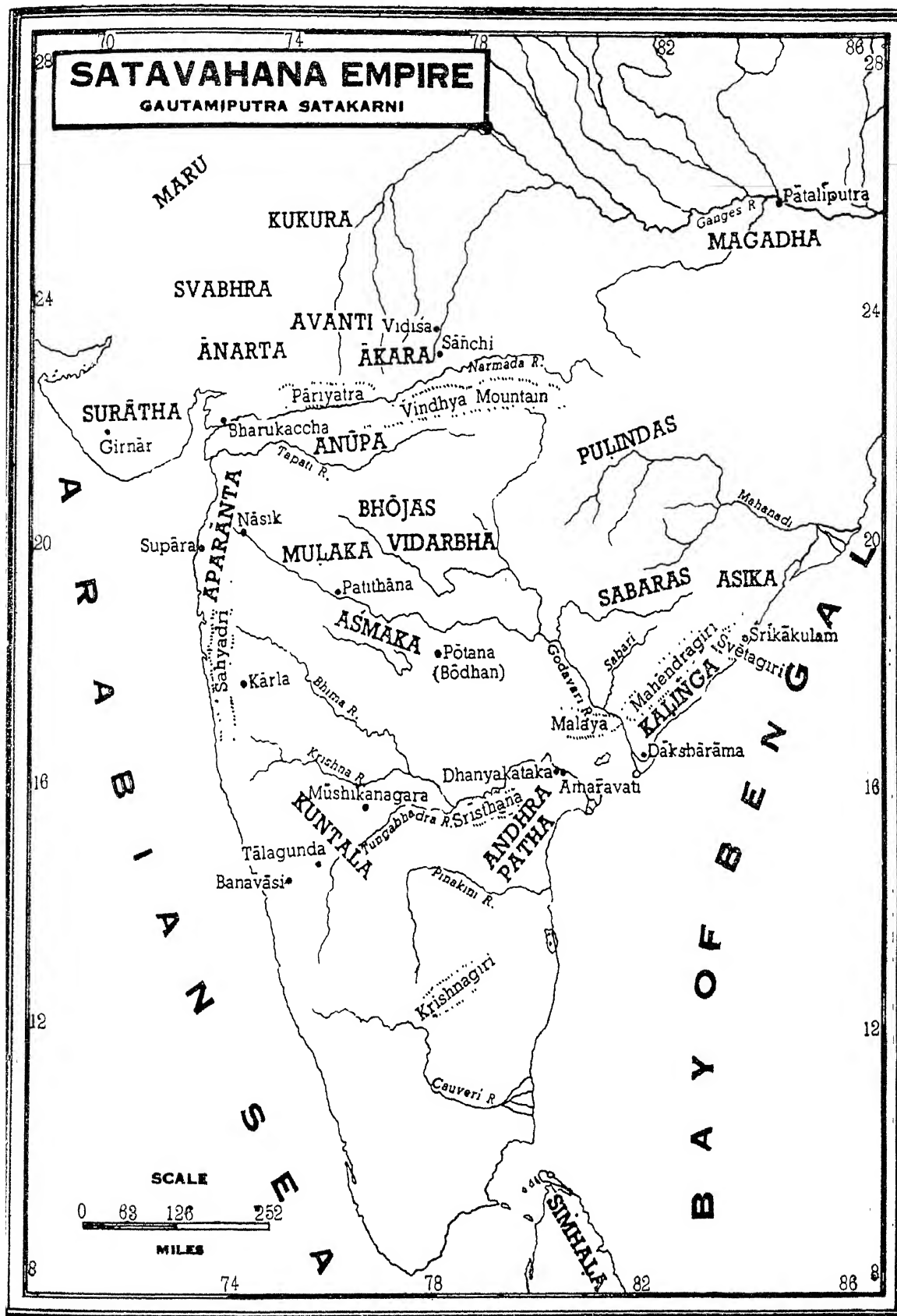
Narasimha II was praised by his court poets as a great military leader and fighter. He conquered Latas, defeated the seven Malvas and reduced them to ashes and received tributes from those rulers, conquered Mahipala of Gurjara country on the banks of Ganga and celebrated his victory by bathing his cavalry in the waters of that sacred river. He erected a pillar of victory at Kalapriya city. He married Jakavve, sister of Indra III, the Rashtrakuta king. To them was born Arikesari II.

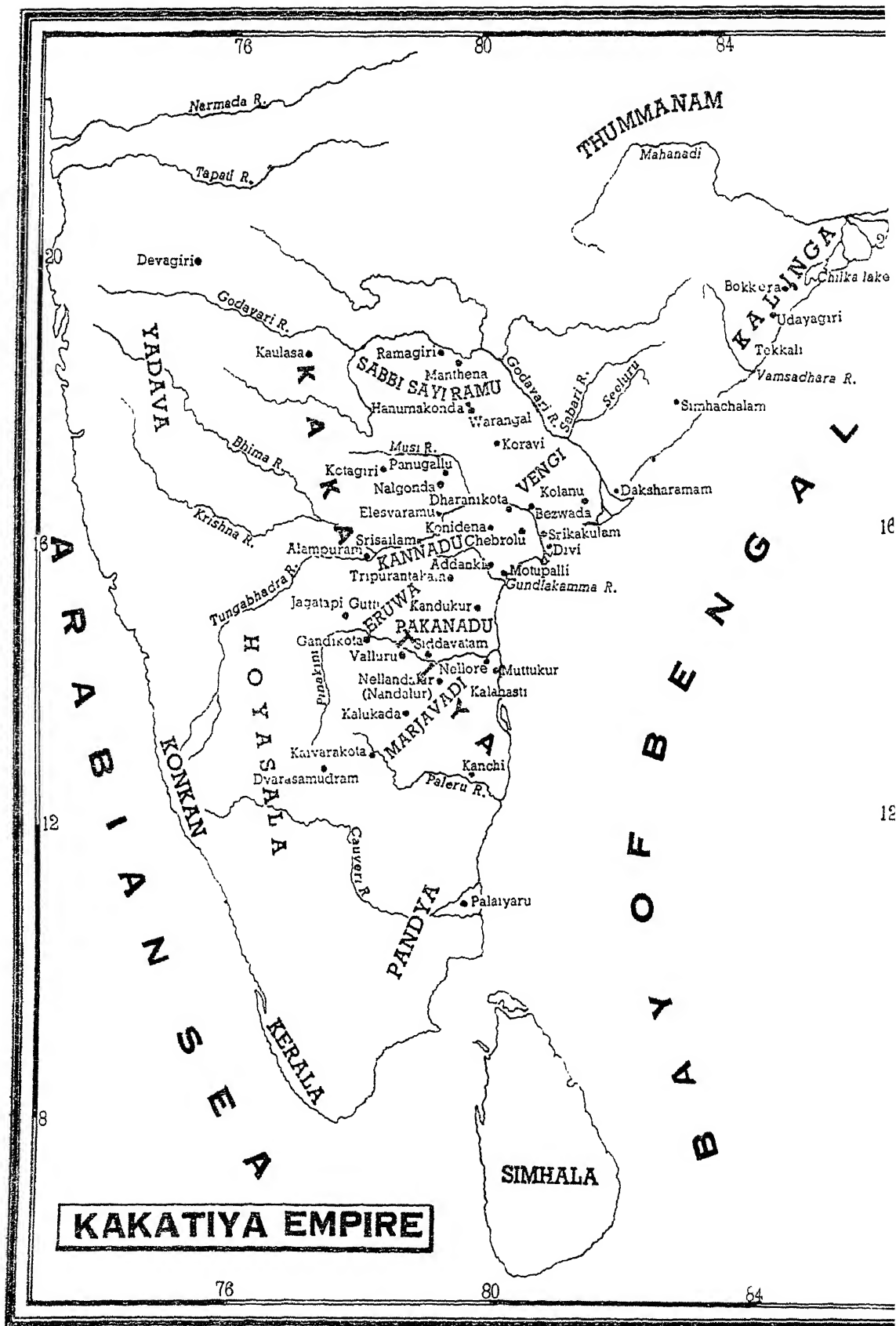
Arikesari II, as child was fondled by his maternal uncle Indra III, the Rashtrakuta monarch. He married Revakanirmadi, daughter of Indra and Lokambika, another princess of that family. He gave asylum to several kings and protected them from their enemies who pursued them. He is known to the historians as the most illustrious of the kings of that dynasty. His diplomatic talents, his vigorous activity on the battlefields earned him a great place in history. He was a trustful Samanta of the Rashtrakuta monarchs. His patronage of Pampa author of Adipurana and Vikramarjunavijaya, also known as Pampa Bharata in Kannada, has perpetuated his memory just as in the middle of the 11th century Rajarajanarendra's fame was immortalised by Nannayya, several years later. Jinalabha, a younger brother of Pampa left the famous inscription of Kurkiyala which extols the virtues of his brother-poet and his patron, Arikesari II.

Arikesari's son Vagaraja succeeded his father. Krishna III was, then the ruler of the Rashtrakuta kingdom. Vagaraja assisted his overlord in the battle of Melpadi in Chittur Dist. He donated a village to Somadeva Suri for white-washing the Subhadama Jinalaya constructed by Baddega. This Somadevasuri was a great Jain preceptor and political thinker at Gangadhara, a subcapital of Vemulavada Chalukyas. This Jain saint composed Yasastilaka, one of the early campukavyas in Sanskrit

SATAVAHANA EMPIRE

GAUTAMIPUTRA SATAKARNI





and Nitivakyamrta. Vagaraja died issueless and Arikesari's grandson, Arikesari III occupied the throne. This was the last reign and the Lemulavada history came to an end with him.

A mention has to be made in this context of Jinavallabha's inscription (950 A.D.) wherein he pays his respectful homage to his illustrious brother and incidentally mentions their ancestors also. It is interesting to note that Kannada Bharata was produced under the patronage of Lemulavada Chalukyas of the Telugu country while the Telugu Mahabharata was produced under the patronage of Eastern Chalukyas in the Telugu country after a couple of centuries. The text of the inscription is trilingual-Sanskrit, Kannada and Telugu. Telugu verses are also found in it. Jinavallabha wrote Telugu verse in Kanada metre. Half a century earlier Pandaranga, the great commander of Gunaga Vijayaditya of Eastern Chalukyan dynasty also employed Telugu desi metres like Taruvoja and Sisa.

The Kakatiyas

The dynasty that is most revered and remembered even today on account of its conspicuous service to the Telugu country is that of the Kakatiyas. The rulers of that dynasty were the sons of the soil belonging to the lunar race. The present day princes of Baster (Madhyapradesh) are said to be the descendants of this great Kakatiya dynasty. Though humble and modest in the beginning, the rulers of this family extended their sway all over the Telugu area with a steady pace. After the Imperial Satavahans it was only the Kakatiyas that brought the entire Telugu land under one rule and infused in the Telugus, for the first time, a sense of nationality and oneness, politically, geographically and culturally. The name of the Kakatiya rulers and the period of their rule is given in the following table.

1. Kakatiya Gundaraju	956-996 A.D.
2. Betaraju I	996-1052
3. Prolaraju	1052-1078
4. Betaraju II	1078-1180
5. Durgaraju	1108-1116
6. Prolaraju II	1116-1156
7. Rudradeva Maharaju	1157-1195
8. Mahadeva Maharaju	1195-1198
9. Ganapatideva Maharaju	1199-1262
10. Rudrama Mahadevi	1262-1289
11. Prataparudra Maharaju	1290-1323

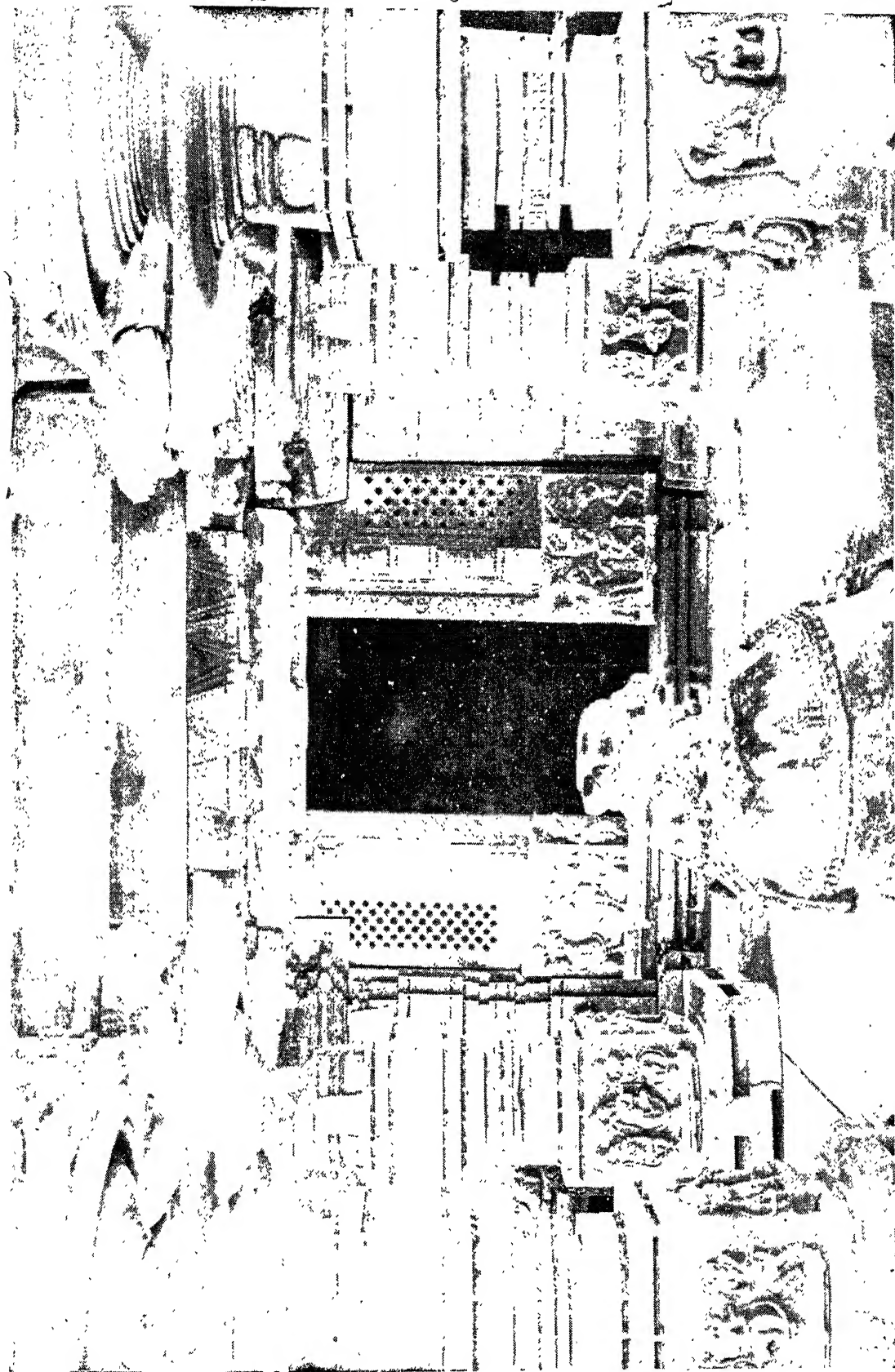
As they hailed from a place known as Kakati and also worshipped Goddess 'Kakati' they came to be known as Kakatiyas. The first in the line of Kakatiyas, Gundaraju was a commander under the Rashtrakutas and ruled over a small area called Koravi Sima in the Manukota (Mahaboobabad) Taluq in Warangal Dist. When Beta succeeded his father he was in his teens. With the help of his trusted relatives, he became a confidant of the Kalyani Chalukya monarch who bestowed upon him the Anumakonda Sima, the present day Hanumakonda and its suburbs. From this time onwards Kakatiyas became the loyal feudatories of Kalyani Chalukyas. Beta grew into a valorous king and fought many battles against Cholas on behalf of Kalyani Chalukyas. His son, Prola I was more valorous than his father and served his overlords in the Chakrakuta and Konkan wars. Pleased with his loyalty and valour the Chalukyan monarch granted him permanently the whole of Hanumakonda kingdom which included parts of Warangal and Karimnagar districts. In this way it was Prola I who for the first time carved a small kingdom for the Kakatiyas. He bore the title 'Arigaja Kesari,' and constructed many tanks and water reservoirs called "Kesari tatakas". The present Kesamudram village came into existence on account of 'Kesari

Samudram' tank. He was succeeded by his son Beta II, who helped Vikramaditya VI to ascend the Chalukyan throne and got the title "Tribhuvanamalla". He annexed the Sabbimandalam the present day Siddipet, Karimnagar and Vemulavada regions. After him, his eldest son, Durgaraju ruled over Kakatiya kingdom for a short period. Prola II succeeded Durgaraju and served the Chalukyan monarchs-Vikramaditya, Someswara III and Jagadekamalla faithfully. By defeating the rebellious chieftains like Gundaraja of Manthini, Medaraja of Polavasa, Dommaraja of Nagunuru and Edaraja and others, he strengthened the shaky rule of Chalukyas and became the only powerful and loyal feudatory in the entire Telangana area. He was a great devotee of Siva and got initiated into Saivism by Rameswara Pandita. It was Prola II who established Swayambhulinga which later on became the family deity of the Kakatiyas. Subsequently Ganapati-deva built a great temple for the God Swayambhu Sivalinga. Prola also patronised Jainism. A big Jainabasadi was established on the Padmakshi Hill near Hanumakonda.

Prola II was succeeded by his son, Rudradeva (1177-1197) who extended his rule upto the Godavari delta. By this time the Kalyani Chalukyan empire became very weak. Kalacuri Bijjala, who usurped the Chalukyan throne, wanted to subdue Rudradeva with the assistance of Medaraja, and other Telangana chieftains. But Rudradeva foiled all his attempts by defeating Mailagi, son of Bijjala and his allies in the Nagunuru and Polavasa battles and declared independence. He also defeated another independent king named Kanduri Bhimacoda and extended his kingdom upto Srisailem. By 1162 Rudradeva established an independent Kakatiya kingdom over the entire Telangana area. It was during his time that the "Battle of Palnadu" was fought (1181-82) wherein Rudra's armies marched to help Nalagamara of Haihaya family and annexed Dharanikota and Kondapadumati

Sima. Rudradeva was a great king who expanded and consolidated the Kakatiya kingdom by force of his arms and diplomatic matrimonial alliances. He rallied around himself powerful commanders and ministers belonging to Malyala, Recarla and Ceraku families. He had a great benefactor in his able minister, Vellaki Gangadhara. He constructed many Siva temples with the name Rudreswaram. The famous Rudreswaram temple, also known as thousand pillar temple at Hanumakonda, was constructed by Rudradeva. He also founded the city of Warangal and built a fort to serve the purpose of a second capital. However there was a great external disaster during the last days of Rudradeva. In 1195 Jaitrapala (Jaitugi) the Yadava king of Devagiri led an expedition into the Telugu kingdom. Rudradeva the hero of a hundred battles fought valorously against the invader but was killed. He was succeeded by his younger brother, Mahadeva who, in order to revenge the death of his brother, declared war against the Yadava king. After conquering Kalyanataka while he was marching towards Devagiri, the Kakatiya armies sustained a second defeat at the hands of Jaitrapala and Mahadeva was killed in the fierce battle.

Mahadeva was succeeded by his son, Ganapatideva who ruled over the Kakatiya kingdom for a very long period from 1199 to 1262. He is the greatest of all the Kakatiya rulers and after the illustrious Satavahanas he was the first Andhra king to rule over the whole of the Telugu land. In order to build up the reputation of the Kakatiya kingdom which sustained two defeats previously at the hands of Devagiri Yadavas, Ganapati Deva made alliance with the chieftains of Ayya family that ruled over Divisima and made Jayapa of Ayya family to rule over Velanadu as his feudatory. With the assistance of Chodas of Nellore and Chalukyas of Nidadavolu, he marched into Godavari region and in or about 1206 killed Prithviswara. With this the whole of Godavari region came



The sacred bull, Nandi in front of the Sanctum Sanctorium, Ramappa Temple, Palampet (12th Century.)



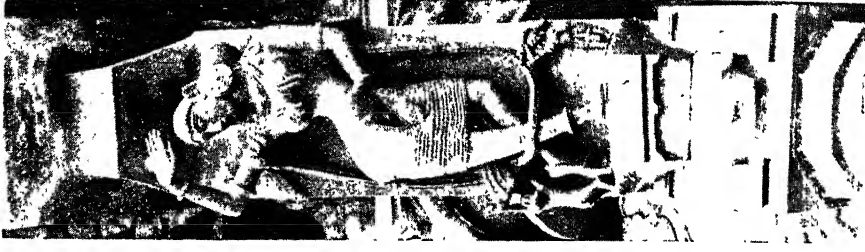
A bracket figure in a dancing pose.
Ramappa temple, palampet
12 th Century.



Worship of Siva by gods-a sculpture on a pediment. WARANGAL 12th Century.



Worship of Siva—Sculpture on a pediment. WARANGAL 12th Century



A bracket figure in dancing pose.
Ramappa temple,
palampet. 12th Century.

under his rule. Then he marched towards Nellore, where Nallasiddhi occupied unlawfully the throne of Tikkabhupala. Ganapatideva drove out Nallasiddhi and his brother Tammusiddhi and established Tikkabhupala on the throne of Nellore. With this his influence extended upto Kanchi. For the help he rendered to Nellore kings he got Kadapa region where he established his trusted commander kayastha Gangaya Sahini as his feudatory. In 1248 when Tikkabhupala of Nellore died Vijaya Ganda Gopala of Kanchipuram occupied some of the portions of Nellore kingdom and drove away Manumasiddhi the real heir. The illustrious poet Tikkana went to the court of Ganapatideva as an emissary of his patron, king Manumasiddhi and sought the powerful assistance of the Kakatiya monarch for regaining the lost principality. On this occasion, Tikkana Somayaji is said to have read out his poem Andhra Mahabharata to Ganapatideva and sought his help to rehabilitate his king. The Kakatiya monarch fulfilled his promise in the course of his southern campaign which culminated in the occupation of Kanchipuram. Ganapatideva's armies invaded Tekkali, Bokkera, Pedakimidi, Chakrakotyam and Kalinga also successfully. Thus Ganapatideva had the unique distinction of bringing the whole of Andhra from Aska in Ganjam to Kanchipuram in the south and from the Bay of Bengal in the east to the karnataka borders in the west, under his sway.

Ganapati Deva was as great a diplomat as he was a warrior. He married Somaladevi, a Yadava princess, besides Nagamma and Peramma, the sisters of Jayapa of Ayya family. He gave his first daughter, Rudramamba in marriage to Chalukya Virabhadra of Nidadavolu. His second daughter, Ganapamba was married to Betaraju, ruler of Dharanikota. His sister Mailamamba became the spouse of Rudra of the Natavati clan. Thus the farsighted king strengthened his position by matrimonial alliances. He

also evolved a scheme of decentralisation of power to secure the cooperation of feudatories and invested them with authority to rule over the various regions into which his vast kingdom was divided. He encouraged trade and commerce by checking the pirates and bandits and by improving the Motupalli port. Many temples were built and many tanks were constructed in his reign. He strengthened the Warangal fort and shifted his capital from Hanumakonda to Warangal and made it almost impregnable. He had his spiritual preceptor in Sivadevayya, an illustrious scholar and able administrator. Ganapatideva had no sons. Therefore he brought up his first daughter, Rudramamba as his heir apparent and trained her in warfare, administration and diplomacy. Like the ancient Kshatriyas, Ganapatideva took to Vanaprastha after crowning Rudramamba.

Rudramamba, also known as Rudramahadevaraja by masculine name, succeeded Ganapatideva in 1262 A.D. and carried on the administration in the noble tradition of her father. She had two daughters, Mummadamma and Ruyyamma, Mummadamma was married to Mahadeva, one of the Kakatiya princes. Ruyyamma was married to Induluri Annaya of Kolanu family. As she had no sons, she brought up Prataparudra, son of Mummadamma and Mahadeva as heir apparent. During her early years of reign some generals and feudatories, who did not like to be ruled over by a woman, rebelled and some of them even invited the Yadavas of Devagiri, the traditional enemies of Kakatiyas. But Rudramadevi crushed down the rebellions relentlessly and chased away the Yadava king, Mahadeva and compelled him to conclude a treaty wherein the Yadavas had to give up their claims over Bidar region. Rudramamba appointed one of her commanders, by name Bhairava, as the ruler of Bidar. She also put down Virabhanudeva of Ganga family and Arjunadeva of Matsya family, the rulers of Kalinga. She strengthened the fort

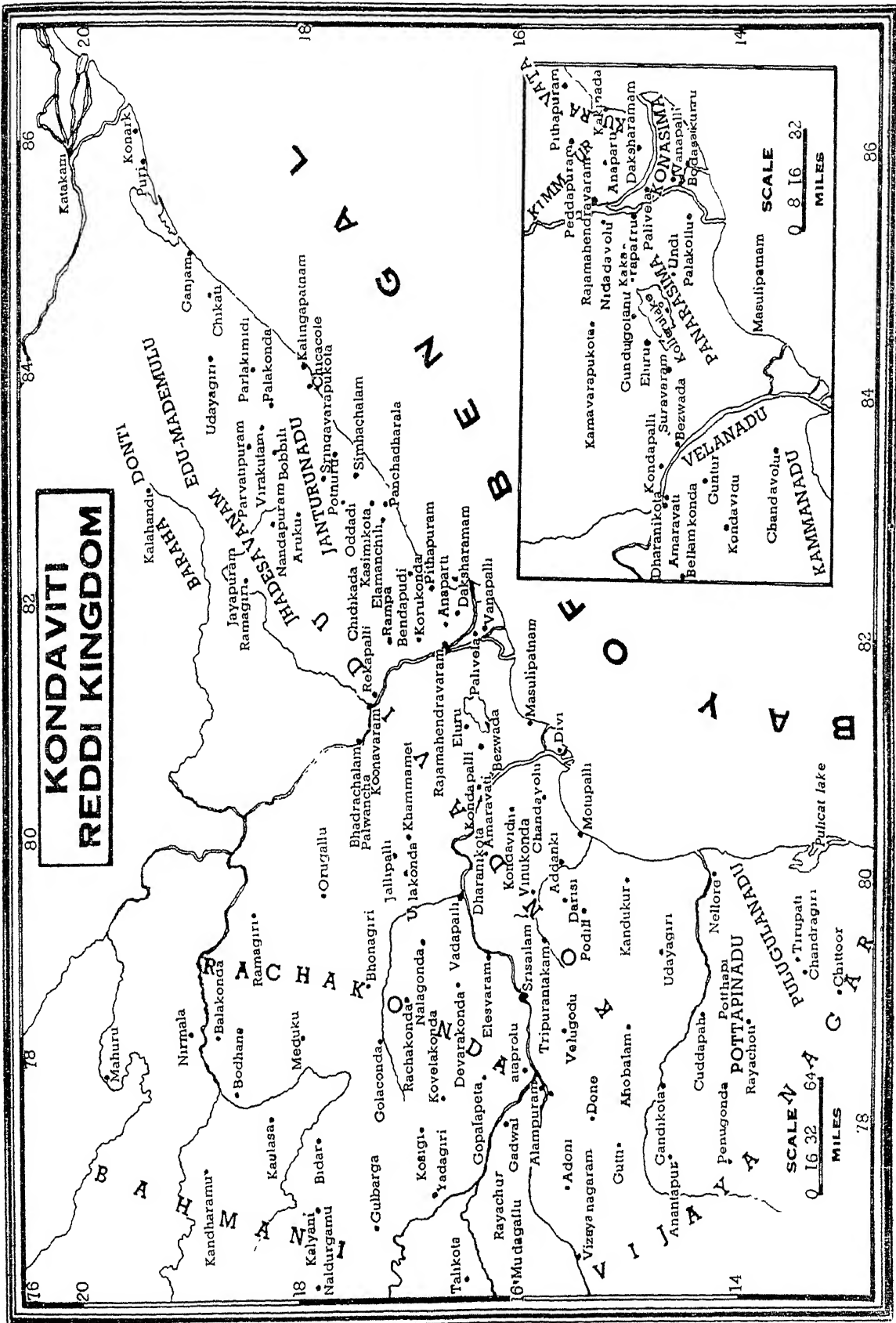
of Warangal still further and had a deep moat dug around it. She was a veritable mother to her subjects. Hers was a reign of peace and prosperity. It was only during the last year of her rule i.e. 1289 that Ambadeva, a Kayastha feudatory, who ruled over the Kadapa and Tripurantakam, rose in rebellion with the help of Pandyas and Yadavas. Ambadeva was a powerful general. He gained victories over some of the loyal feudatories of Kakatiyas who marched against him. But Rudramadevi, along with Prataparudra the heir apparent, led her armies to put down the kayastha chief. The future Kakatiya king, young Prataparudra drove away the enemy permanently.

Prataparudra Deva who was closely associated with his royal grandmother in the administration of the state for several years ascended the Kakatiya throne after Rudramadevi's demise. He pushed further his western border upto Adoni and Raichur. In the south the Pandyas led an expedition against Kanchipuram and drove away the Kakatiya governor from that city. But Prataparudradeva carried a successful expedition with the help of Muppidinayaka, Recerla Decanayaka and the Devarinayaka and once again brought Kanchipuram under the Kakatiya governance. He effected some salutary reforms in administration and divided the kingdom into 77 Nayakships. In certain respects Prataparudra was greater than his great grandfather Ganapati Deva. He patronised literature, art and architecture. He was himself a great writer in Sanskrit. He composed two dramas in Sanskrit-Yayati caritam and Usharagodaya. During his time Kakatiya glory reached its zenith. But it is the irony of the fate that Kakatiya kingdom should crumble into pieces during the rule of this great monarch. There were three imperial Muslim invasions into Kaakitya empire in 1309, 1318 and 1323 respectively the last one being fatal and disastrous. Prataparudra Deva was taken captive and

on the way to Delhi he committed suicide. Thus ended the Kakatiya rule, opening the gates of the Telugu area to anarchy and confusion.

The Kakatiya period is rightly considered by the Telugu people as one of the brightest periods of their history. The entire Telugu speaking area was then under the rule of the kings who spoke Telugu and encouraged Telugu. They established order through a strife-ridden country. All the feudatories were treated as friends and as a consequence there were no rebellions except that of Kayastha Ambadeva. All regions achieved economic prosperity. Forests and barren lands were converted into fertile lands. Great lakes and water reservoirs of today like Pakala, Palampeta, Ayyaram, Lakkavaram, Kesamudram and Nagarkarnool were the constructions of Kakatiya times. Even today thousands of acres are irrigated by these tanks. Village fairs and markets were under the control of Government. The period saw the revival of maritime trade and commerce and Ganapati Deva by his Abhaya Sasana (Inscription), to be seen even now at Motupalli, gave security to all foreign and native traders. Motupalli, Machilipatnam, Krishnapatnam etc. ports played prominent role in the foreign trade of those days. Though Saivism continued to be the religion of the masses, the intellectuals favoured a revival of the ancient Vedic ritual. Kakatiya kings, in the beginning, were Jains but later on turned to be Saivites. Great Saiva preceptors like Rameswara-dikshita and Visveswara Sivacarya were rajagurus. Kakatiyas and their feudatories built innumerable Siva temples which served not only as religious centres but also as educational institutions, hospitals and rest-houses. Many Prasannakesava temples of these times speak of their religious toleration and catholic outlook. Fort Warangal, temples at Hanumakonda, Palampet, Pillalamarri and Nagulapadu are the best specimens of Kakatiya architecture.

KONDAVITI REDDI KINGDOM



SCALE 0 16 32 64
MILES

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VIJAYANAGAR EMPIRE



Arts and literature found their cordial patrons in the Kakatiya rulers and their feudatories. Agastya, Vidyanaatha, Sakalya Mallana, Viswanatha, Narasimhakavi, Acintyendrakavi, Jayapa, Viddanacarya were great Sanscrit scholar poets and art connoisseurs of those days. Tikkana, Bhaskara, Ranganatha, Palakuriki Somanadha, Ravipati Tripurantaka, Ketana, Marana, Baddena and many more Telugu writers of eminence received encouragement by the benevolent Kakatiya patrons and their feudatories and officers. In short the great Kakatiyas left a heritage which even today is cherished by all the Telugus with love and respect.

The Rulers of the Later Period

The Muslim occupation of the Telugu area lasted only for a short time. The feudatories under the leadership of Prolaya and Kapaya were successful by 1358 A.D. to gain Warangal and to drive away the Muslim armies from the Telugu country. Kapaya was proclaimed the ruler of Andhra; and Warangal once again became the capital of the Telugu kingdom.

But the unity of the Nayakas, which was an outcome of their common hatred against the Muslim invaders, disappeared as soon as the last Muslim soldier took to his heels. In spite of this, Kapaya was able to maintain the unity of the country for sometime. He recognised the virtual independence of some of the feudatories as the Reddies of Kondavidu; and the rebels too thought it to be wise to be satisfied with it as a Muslim power, the Bahmani dynasty, had already established itself at Gulbarga and was bent upon conquering the Telugu country.

The founder of the Bahmani kingdom was a Muslim general, Allauddin Hasan Shah who rebelled against the Delhi Sultanate and proclaimed himself as a ruler at Gulbarga in 1347 A.D. In the early period

of his struggle with the Delhi Sultan, he received some help from Kapaya Nayaka, who might have thought that it would be in his interest to support a rebel and weaken his enemy, the Delhi Sultan. But as soon as the Bahmani Sultan found himself safe on his throne, he turned his attention towards Telangana and invaded the country. Kapaya surrendered and agreed to pay an annual tribute. Allauddin Hasan passed away in 1358 A.D. In the time of his successor Mahmud Shah, hostilities broke out again between the two powers. Kapaya's son Vinayakadeva was captured in a battle by the Muslim ruler and was tortured to death. The deplorable death of the prince provoked the Telugu people to fight unitedly and harass the enemy till he left the country with one-third of his army left and himself severely wounded.

Sultan Mahmud Shah again made a final effort in 1363 A.D., with a vast well-equipped army and invaded the Telugu territory, devastating the countryside and striking terror in the hearts of the people. Kapaya found no other way to save the country but to surrender. A treaty was arrived at by which Kapaya agreed to pay a vast amount of money towards indemnity.

Kapaya's rule over Andhra continued till his death in a battle with a feudatory, the Recherla ruler. When Kapaya was engaged in his final struggle with the Bahmanis, the Recherla chief proclaimed himself as an independent ruler. Later, he found himself so strong as to invade Warangal in 1367 A.D. In the battle that ensued, Kapaya lost his life; and thus ended the life of a great patriot, who did his level best to save the country from the foreign menace.

The Recherla chief Anapota, then became the ruler of Telangana with his capital at Rachakonda, in Nalgonda District. But the coast continued to be under the rule of

the Kondaviti Reddies who asserted independence during the life time of Kapaya himself with his approval. The same century saw the rise of a new power, the kingdom of Vijayanagar on the banks of Tungabhadra, with the blessings of Vidyaranya, the great saint-patriot of medieval India, under the leadership of the two brothers, Harihara and Bukka. These two brothers were once in the service of the Kakatiya ruler Prataparudra II but after the Muslim conquest of that kingdom in 1323 A.D., went over to Kampili. When Kampili fell, they were taken to Delhi as prisoners, where they embraced Islam and gained the favour of the Sultan. They were entrusted by the Sultan with the task of crushing down the revolt of the Hindus of Kampili and had therefore to return to the south. But soon they came into contact with Vidyaranya, who made them to give up Islam, and accept the mission of upholding the cause of Hinduism against Islam. They proceeded to set up an independent Hindu state and founded a new city opposite to Anegondi on the south bank of the Tungabhadra, which they called by the purposeful and significant name, Vijayanagar or Vidyanagara, the second one commemorating the role of their preceptor, Vidyaranya. On 18th April 1336, Harihara celebrated his coronation undertaking to rule the kingdom as the agent of Virupaksha, the Lord, and by 1346 A.D., he was successful in conquering all the petty kingdoms and welding them into one state, the dominions of which extended from sea to sea, south of the river Krishna, with the exception of the Guntur, Nellore and Kurnool Districts, which were under the Reddi kings.

So, by the last quarter of the 14th century, the south saw the emergence of four new powers, the Bahmanis, the Vijayanagar, the Kondaviti Reddies and Recherla Nayaks. But in or about 1434 A.D., the Bahmanis overthrew the Recherla Nayaks and occupied Telengana and the Reddi

kingdom on the east faded away by 1424 A.D. crushed down between the northern Kalinga Gajapatis and the expanding Vijayanagar.

The Reddies and Recherla Nayaks are well known to the Telugu people as patrons of learning. The famous poet Srinatha, and the poet-saint Potana lived in that age. The former, though he was the court poet of the Reddies, visited the royal courts of Rachakonda and Vijayanagar and was honoured. The Vijayanagar ruler, Devaraya II honoured him with the '*Kanakabhisheka*' (the bath of Golden coins), the highest honour that could be bestowed in those days.

Vijayanagar Period

The elimination of the Recherla Nayaks and the Reddies left the field clear for the Bahmanis and Vijayanagar to contest for supremacy in the south. The former stood for the Muslim expansionism whereas the latter represented the forces of Hindu resistance. For more than two centuries, the Vijayanagar rulers stood as a rock against the oft-repeated invasions of the Bahmanis and were able, at times, to repay the invader in his own coin, by carrying on the war and devastation into his own dominions. During that long period of history, different dynasties succeeded one another on the throne of Vijayanagar, but the aim of the rulers had always been to uphold the cause of the *Hindu Dharma*.

The first dynasty, though not a Telugu one, patronised Telugu and many Telugu soldiers of the Kakatiya court were absorbed in the army of the kings. The later ones, Saluva, Tuluva and Araviti were Telugu dynasties. They patronised Telugu people and the Telugu language, they never forgot to play their role eminently as the rulers of a composite state, claiming the allegiance of the Telugu, Tamil and Canarese people.

Bukka I, who succeeded his brother Harihara in 1355 A.D., consolidated the supremacy of Vijayanagar all over southern India. Sayana, the great commentator of the Vedas, was his chief minister.

In the reigns of his successors, extension of territories was achieved in the other directions too and by 1318, a great portion of the Reddi kingdom passed on to the Vijayanagar rulers. But this progress received a check at the hands of the Bahmani Sultan, Firuz who pursued the armies of Vijayanagar from the bank of the Krishna to the capital, and Harihara II, ruler of Vijayanagar at that period, had to agree to pay an annual tribute. The death of Harihara II led to a family feud, which ended with Devaraya I becoming the ruler in 1406 A.D. He was an able ruler and according to Nuniz, a Portuguese chronicler of that period, Devaraya I exacted tribute from the rulers of Ceylon and Tenasserim too. Of his successors, Devaraya II (1423-1446) extended the dominion by annexing the Kondaviti kingdom. His relations with Bahmanis continued to be hostile and the repeated defeats at the hands of the Bahmanis forced him to reorganise his army and to make arrangements for the better training of the soldiers in archery.

His successors proved to be weaklings given to drink and women. So, to save the empire, Saluva Narasimha, one of the chieftains, put an end to the dynasty and assumed the royal titles in 1485 A.D. He died in 1490 A.D., leaving two sons to the care of Narasanayaka, a trusted general. The quarrels among the chieftains in the court necessitated a change of the dynasty and Narasanayaka himself assumed power as regent in 1492 A.D., keeping the real ruler under tutelage.

The Tuluva Dynasty :— Narasanayaka died in 1503 A.D., and by that time he had established his authority effectively over the whole of his extensive dominions. His son,

Vira Narasimha, took his place as regent, and later after the death of the nominal ruler, proclaimed himself as ruler in 1506 A.D., thus inaugurating the third dynasty. He died in 1509 A.D. and Krishnadevaraya, his brother, succeeded him.

The period of his reign is considered to be the golden age of the Vijayanagar history. He was great as a warrior and equally great as a statesman, administrator and patron of arts.

His first task was to repulse the Bahmani forces, which harassed the empire. He occupied the Raichur doab, which was for a long time, the bone of contention between the Vijayanagar and the Bahmani kingdoms, and carried the war into the realm of the foe up to Gulbarga and returned successfully.

He extended his dominions in the east and north-east by defeating the rulers of Orissa. The Gajapati of Orissa sued for peace and gave his daughter in marriage to Krishnadevaraya in the year 1518 A.D.

The grandeur of his court excited the admiration of many foreign visitors. He was in no way less famous for his religious zeal and catholicity. He respected all sects of the Hindu religion alike, though his personal leanings were in favour of Vaishnavism. He was a scholar, a poet and a patron of letters. He is known as the writer of a celebrated Telugu Prabandha, *Amuktamalyada*, besides some other books in Sanskrit. Though he considered Telugu to be the best of the regional languages and expressed so in his book, he encouraged all other regional languages equally well.

He died in 1530 nominating his half brother Achyuta Raya, to be his successor. But Ramaraya, an able general and son-in-law of Krishnadeva Raya proclaimed an infant son of Krishnadevaraya as king. There was a tussle for power which ended with Achyuta agreeing to share the power with Ramaraya. But the death of the infant

son soon after, complicated the matters and Achyutaraya's reign was spent in a struggle against adverse conditions, due to internal revolts encouraged by the ambitions of Ramaraya. Achyutaraya died in 1542 and was succeeded by his infant son. Ramaraya, who did not like this, proclaimed Sadasiva, the brother of Achyutaraya, as the ruler and was at last successful in enforcing his will by the sword (1543). Sadasiva had to function only as a puppet of Ramaraya, who assumed the royal titles in due course.

Ramaraya was an able general but was over-ambitious and lacked foresight. He began to admit large numbers of Muslims into the army and thereby helped them to get an intimate knowledge of the affairs of the state. To add to this, he made it a point to interfere in the relations between the Muslim states of Deccan, which inherited the various parts of Bahmani kingdom and playing off one against another, hoping thus to keep them weak and to increase his own power.

The Muslim rulers saw clearly that their disunity gave an advantage to Ramaraya. So, they formed a confederacy against Vijayanagar. The Muslim armies met on the plains of Bijapur and began their march to the south towards the end of 1564 A.D.

Ramaraya faced the situation with utmost confidence. On the south bank of the Krishna, near the villages Rakhasi and Tangdi, the decisive battle took place on 23rd January 1565 A.D. At first, the Hindus nearly won the battle. But two Muslim commanders of Ramaraya, deserted him and joined the Muslims with their men. This caused disorder in the ranks of Hindus which resulted in a rout. Ramaraya was taken prisoner and was immediately executed by his enemies. Thus ended the brightest chapter of the Vijayanagar history.

The Aravidu Dynasty :— At *Rakhas-Tangdi*, the rulers of Vijayanagar lost more than a battle; they lost their sense of honour. Tirumala, the brother of Ramaraya, who cared more for the possession of the immense royal treasure than for honour, fled to Penugonda with 1,500 elephants, laden with gold and precious gems. But the city of Vijayanagar itself suffered spoilation and tortures unheard of. The great city presented and even now presents a scene of utter desolation.

From 1565 to 1571 A.D., anarchy prevailed in the country; the royal scions, the Poligars and the Amaranayaks extended the limits of their own powers and territories. Tirumala knew his limitations; and when he offered to recognise the Amaranayakas as hereditary lords of the lands they held, they accepted him as their liege lord and agreed to pay him an annual tribute.

Tirumala now divided his empire into three regions for administrative reasons and placed them under his three sons. It is interesting to note that this division was based on a linguistic pattern. Sriranga, his eldest son, governed the Telugu region from Penugonda; his second son, Sri Ramaraja ruled over the Kannada region, from Seringapatam; and Venkatapati, his third son, lorded over the Tamil lands with Chandra-giri for his capital.

In this way, Tirumala restored the fortunes of the waning power of Vijayanagar. He was too old and had a brief reign, just of eleven months, before he died in 1572 A.D.

His successor, Sri Ranga I, wore a crown of thorns. Demoralisation increased and the feudatories would not feel shy at allying themselves with the Muslim powers, the natural enemies of Vijayanagar. The internecine war, no nobler than a family feud, laid the country open for Ibrahim Qutub Shah to walk in freely and extend

his dominions from the Krishna to the Udayagiri *Mandala*. During the remaining part of the 16th century, the decadence took every worst possible shape. The royal duties and policies became hardly distinguishable from the feuds of feudatory chiefs.

However by 1600 A.D. the Vijayanagar kingdom achieved some stability under Venkatapati Raya. During Venkata's reign Vijayanagar witnessed the quarrel between the Portuguese and the Dutch for settling on her soil. The Raya sought the friendship of both; but this was not possible. He received a Jesuit mission at his court with a letter on behalf of the Portuguese, from Phillip III of Spain—a highly complimentary letter. The elated Raya therefore liked to benefit the Portuguese rather than the Dutch.

The Portuguese, did not retain the Raya's good will for long. In 1610 A.D., their Jesuit Mission was recalled on account of the subservience to the Hindu king. This provocation led the Raya to favour the Dutch. They built their factories and fortifications in Pulicat. The angry Portuguese led an attack on them. But the Raya helped the Dutch to ward off the attack. The Dutch importance got however lessened with the death of Venkatapatiraya in 1416 A.D.

Venkatapatiraya dominated the politics of the south for over three decades. It was undoubtedly a period of strain and stress. Yet, at the end of it, the empire of Vijayanagar once again ran along the Krishna in the north. Rakhas-Tangadi was a bad dream; but nothing worse did happen. All the glory of Vijayanagar was once again restored. Its friendship was sought after even by the Sultans of Delhi and the far more distant kings of Spain. After Venkatapatiraya's death there broke out a war of succession. This long internecine war (1614-29) threw the western defences of the empire out of gear.

Every feudatory found pleasure in supporting some ambitious member of the royal family and the territory, in consequence of it, became an easy prey to the invading armies of Bijapur, Golconda and the Mughals. The last ruler, a talented one, named Srirangaraya (1642-1678) made an effort however to stem the rot. He appealed to his people and Nayaks in the name of their temples, Brahmans and religion to help him throw back the invaders.

Too late, the Nayaks besought to correct themselves. Except Madura, all the others realise the great harm they had done to their country. Men and money poured in the ladies of Velur divested themselves of all their jewelry. The coffers of God Venkateswara himself poured forth money without count. Thus strengthened, Sri Rangaraya made a supreme effort to rid the country of the enemies.

But all these came to nothing. As their own capitals were attacked, most of the chieftains had to leave the Raya to his own resources. Famine stalked the war-ridden land, to make matters worse, Tirumala Nayak of Madura joined the enemy and Sri Ranga, a victim of cupidity and selfishness of the feudal lords, fled from the land. Sri Ranga, however, continued to be king as late as 1678 A.D. He fades out of our view and so does the flame of liberty lit at Vijayanagar three centuries and a half earlier in 1336 A.D. It is necessary here to say that during all these turmoils, the portion of the Telugu area only continued to be in Vijayanagar empire. In the northern portion the Qutub Shahis established themselves by 1543 A.D. and so it would now be relevant to give an account of the Qutub Shahis.

Qutub Shahi Dyansty

The Qutub Shahi dynasty which held sway over the Andhra country for two hundred years from the early part of the sixteenth century to the end of the seventeenth, had a glorious past and a rich cultural legacy. Sultan Quli Qutub Shah, the founder of the dynasty was a scion of a defunct royal family of *Hamdan*. He served the Bahmanis faithfully and he was appointed governor of Telengana in 1496 A.D., and received the title, Qutub-ul-Mulk which continued in the dynasty till it was changed into that of 'Qutub Shah' after the dynasty had attained independence. He declared the independence after the death of his patron, king Mahmood Shah in 1518.

Sultan Quli controlled the province of Telengana for nearly 60 years, both as a general or governor and an independent king. During that period, by 1543 A.D., he extended the territory upto the seaport of Masulipatnam. It was Sultan Quli who brought all the scattered parts of the country under one banner and government and fused them into one country and nation.

The aged king who lived a long life of ninety years, was murdered by his third son, Yar Quli Jamsheed, who was anxious to seize the throne. He reigned for seven years till 1550 A.D. but remained maligned by all for his patricidal crime. He failed to gain the good will of his subjects on account of his despicable act and rude behaviour, despite the fact that he was a good soldier and a man of learning. His youngest brother, Ibrahim, who was hardly thirteen at the time of his father's assassination, fled with some of his trusted followers to Vijayanagar and took shelter in that capital of the southern empire. He remained at Vijayanagar for seven years and enjoyed the hospitality of Rama Raya, the *de facto* ruler of the empire. The southern empire afforded him not only a

good asylum but also a training ground. It may be presumed that the prince has assimilated the cultural atmosphere and learned the lessons of administration there.

When Jamsheed died in 1550 A.D., Ibrahim found the political atmosphere of the kingdom favourable to his cause and returned to Golconda to ascend the throne in 1550 A.D. Ibrahim Qutub Shah who is known in Andhra country as *Malkibharam*, was the real architect of the Golconda kingdom. He ruled the kingdom for thirty years from 1550 to 1580 A.D. and consolidated it with a sound administration. The kingdom which Ibrahim was called upon to administer was in the making. It lacked sound administration and efficient Governmental machinery. Ibrahim organised the central and provincial structures of Government and brought them into close contact. He also introduced an efficient intelligence service which kept the central Government informed of the local affairs. All the thieves and the highway robbers were rounded up and the kingdom was made safe for trade and travel. The travellers passed from one end to another and traders carried their merchandise, from one district to another unmolested. Great impetus was given to the growth of trade and industry. Ibrahim had also many works of public utility to his credit. He constructed lakes and laid out towns and gardens. He also encouraged the local language, Telugu and patronized Telugu scholars and poets like Telaganarya and Gangadhara who dedicated their works to the king.

A memorable event of far-reaching consequence is the battle of Rakhas-Tangdi fought against Vijayanagar in 1565 AD., in which Golkonda under Ibrahim took active part along with her sister kingdoms of Bijapur, Ahmednagar and Bidar. The dismemberment of the Vijayanagar empire, as a result of the battle, brought to Golconda immense benefits both in cash and territories

and the Golkonda kingdom extended to the south as far as Madras and Gandikota.

The next period of forty years led by Ibrahim's son and grandson, is the era of peace and prosperity in which the kingdom rose to its zenith. Ibrahim was succeeded by his son, Mohamed Quli, who was a great writer and builder. The lay-out of the city of Hyderabad was a great achievement of his regime. The city was laid out in 1591 A.D. with fine taste and geometrical accuracy, and was embellished with magnificent buildings, straight roads and other civic amenities such as banking transactions; and for this purpose he invited many Persian families to settle down in Hyderabad as well as in Masulipatam. Mohamed Quli was a good scholar and a poet and as such, he composed large number of poems in the Deccani language on various topics of literary, political and social character.

Mohammed Quli died in 1612 A.D. and was succeeded by his nephew, and son-in-law, Sultan Mohamed Qutub Shah. Sultan Mohamed was born in 1593 A.D. He was highly religious and was a model of virtue and piety. He had a kind and humane heart and led a very pious life fully devoted to religious practices. He followed his uncle in promoting various activities in the fields of learning and architecture. The great mosque known as Mecca Masjid was designed and founded by him, though the main structure of the Mosque was completed in four generations.

The premature death of sultan Mohamed in 1626 was a sad prelude to the decline and fall of the Golkonda kingdom. He was succeeded by his minor son, Abdullah Qutub Shah, who was an indolent and easy going king. He spent his time mostly in frivolities and recreations with the result that self-seeking and incompetent officers exploited the kingdom in their own interest. To make matters worse, the kingdom had to face the Mughal tide which emerged from

the north. The fall of Ahmednagar in 1633 A.D. and its complete liquidation in 1635 A.D., sounded the death knell to the Deccan solidarity. The southern kingdoms of Golconda and Bijapur which had enjoyed the Nizamshahi buffer protection, were now exposed to the Mughal menace. The incompetent kings, Abdullah Qutub Shah and Mohamed Adil Shah who ruled these kingdoms at this critical juncture, were unable to cope with the situation. They had no alternative but to pay their homage and acknowledge the Mughal suzerainty which they did and signed the treaty of 1636 A.D. The unfortunate treaty reduced the Sultanates to vassalage and thus they conceded everything that the Imperial government had dictated. They had to inscribe the name of the Emperor Shah Jahan on their coins and accept the Mughal Hajib, a resident officer who interfered with even day-to-day administration and encouraged fissiparous tendencies.

The traitors of Golconda found their supporter in the Imperial Government which did not shirk even to invade Golconda to support their favourites. Prince Aurangzeb, who administered the Mughal territories of the Deccan as a governor, laid siege to Golkonda in 1656 A.D. But king Abdullah could not hold out for a long time. He averted the calamity by accepting the disgraceful terms which the invaders dictated. He paid heavy indemnity and gave the hand of his daughter in marriage to Aurangzeb's eldest son. The new treaty climaxed the disgrace of Golconda.

Abdullah died in 1672 A.D. and was succeeded by his third son-in-law, Abdul Hassan Qutub Shah, against the superior claims of his elder co-son-in-law, Syed Ahmed. A sudden *coup d'etat* launched by one, Syed Muzaffar and his followers in support of Abdul Hasan brought the latter to the throne. Abdul Hasan is popularly known as Tana Shah in the Deccan. He

had a steady mind broader vision and administrative experience of a high order. He handled the domestic as well as the foreign affairs so skilfully that the Imperial Government was extremely surprised. He not only guided the destinies of his subjects conscientiously but also took a comprehensive view of the Deccan at large and put forth effective schemes against the Mughal tide.

But the poor king and his kingdom were overtaken by the false propagnanda aggressive designs of the Mughal emperor. Abdul Hasan was, for no fault of his, described by the Mughal emperor, Aurangzeb and his historians as a vagabond and worthless creature. The misrepresentation was fabricated to justify the aggressive designs which the emperor had already contemplated in order to liquidate the Deccan Sultanates and incorporate them in the Mughal empire. The emperor came to the Deccan in 1682 A.D. and launched his campaigns against both the Marathas and the Deccan Sultanates. His original plan was intended against the Maratha power, but later on he suspended the Maratha scheme for some time and directed his forces against Bijapur and Golconda in 1785 A.D. under his sons, Azam and Mozzam. Bijapur fell in 1685 A.D. after only two months' siege, but Golconda held out for a long time. The Golconda siege which was conducted by the emperor himself, protracted for eight long months because the fort was well organized and defended. It exhausted the Imperial patience to the extent that the emperor had once decided to lift the siege. But it came to an abrupt conclusion owing to the treachery of an Afghan general, Abdullah Khan who opened the gate in the dead of night and thus facilitated the capture of the fort. The equanimity of mind with which Tana Shah had faced the Mughal captors and the unequalled loyalty of Abdul Razaak Lari who remained faithful to the last are the wonders of the world history.

The fall of Golconda in 1687 A.D., however, brought the history of the kingdom to an abrupt end, followed by far-reaching consequences. It halted the pace of cultural progress for years and relaxed the administrative grip on the English Company at Masulipatam and Madras, with the result that it became the master of the subcontinent in course of time. So long as the kingdom dominated the south, king Abdul Hasan and his Minister, Madanna, had kept their constant vigil on the English merchants.

The greatness of Qutub Shahi kings lies more in their valuable contribution they have made in the field of art; they constructed lakes and tanks and built palatial buildings. The city of Hyderabad, with its straight roads and magnificent palaces like Dad Mahal, Khudadad Mahal, Gagan Mahal and Aman Mahal, was a wonder of the medieval age. Patronage of learning and encouragement of the Telugu language and literature along with Arabic and Persian was a valuable asset of the fine culture which the Qutub Shahis had evolved. The literary works produced in this age both in Telugu and Persian bear eloquent testimony to the cultural evolution.

Sound administration by efficient governmental machinery responsive to the social and political trends of the time is another remarkable achievement of the Qutub Shahs. They knew the art of governance more than the other dynasties of the medieval period. Foreigners though they were, they were fully equipped with the political skill and tact of governing an alien people with different culture and traditions. Their success lay in the adaptability and identification with the country and people which they ruled. Even Sultan Quli, who was new to the country, was revered by the Andhra people as "Bara Malik" the Great King, and his death was widely lamented. Ibrahim Qutub Shah and all his succe-

ssors had adopted a local outlook and had assimilated the local spirit and traditions. Mohamed Quli Qutub Shah was a great nation builder of the Andhra country. He admired Andhra culture and expressed his feelings of admiration in his Deccani poetry. He cast off his Turkman complexion and adopted local customs and rites. His successors followed him in his footsteps. They donated large tracts of land for the upkeep of Hindu temples. Bhadrachalam temple on the Godavari and Bharamala Swami on the Krishna were assigned large tracts of land by Abdul Hassan Qutub Shah.

Although the Qutub Shahi government was a replica of the Bahmanis, it admitted necessary changes, responsive to the march of time and local environment and conditions. The credit of administration goes to Ibrahim Qutb Shah, the first king who organised the state and introduced sound administration which continued throughout, though with slight modifications. The administration gave full scope for the local talent to develop and both the languages, Telugu and Persian were given equal respect. *Firmans* were issued in two languages, Persian as well as Telugu for the benefit of all the subjects.

The whole Qutub Shahi administration was based on benevolence and tolerance. The Hindu subjects and their interests were as carefully protected as those of the Muslims. They not only enjoyed full security of life and property but also had freedom of conscience. They were absolutely free in their religious beliefs and religious practices. The Qutub Shahi government occupies a singular position in this respect throughout the history of medieval India.

Administration of justice, as an essential part of civil administration, was equally emphasised by the Qutub Shahis. Muslim divines and *Quazees* for the Muslim community, and *Pandits* for the Hindus were invited to attend the Courts of Justice and

give their judgements. There was a chain of these judicial officers from village to the capital. A chief *Quazee* at the centre heard the appeals from the lower courts. But the kings also spared their time to hear the appeal and redress the grievances when the litigants were not satisfied by the judgement of the courts. According to Tavernier, the king appeared on the balcony of his palace once a week and received the petitions of the justice-seekers who stood below in the open court-yard. He announced his decisions after studying the cases carefully. Village panchayaths which were in vogue from time immemorial were also encouraged to function.

The Asafjahi Dynasty

The fall of Golconda ushered in a new dynasty of rulers, the Asafjahis.

From 1687 A. D., Golconda became one of the provinces of the vast Mughal empire and was administered by a viceroy. In 1707 A.D., Aurangzeb passed away and his feeble successors could not curb the turbulent generals. In 1713, when Farukh Siyar was the emperor of Delhi, Mir Qumruddin Chin Qulich Khan (The first Asaf Jahi) with the title of Nizam-ul-Mulk became the viceroy of Deccan. 1715 he was recalled to Delhi. This gave an opportunity for the Marathas to strengthen their hold on the Deccan. After the death of Farukh Siyar in 1719, Nizam-ul-muk resolved to return to the Deccan. In 1724 A.D. he won a victory at Shakarkhed over his rival, Mubarak Khan. This marks the establishment in the Deccan of Nizam-ul-mulk's hereditary rule. After this victory he marched to Hyderabad, made it his capital and obtained Imperial recognition of his position along with the title of Asaf Jah from the emperor, Muhammad Shah. The Marathas however continued to raid the Deccan. In 1731, the Nizam entered into a secret pact with Baji Rao, the Peshwa, by which the Maratha

government promised to leave the Deccan unmolested and to levy nothing beyond the stipulated *Chauth* and *Sardeshmukhi* from them, while the Nizam agreed to remain neutral during the projected invasions of Hindusthan by the Marathas.

The first Asafjah was the most outstanding personality in the Mughal empire after the death of Aurangzeb. After his death, there was a war of succession, in which the English and French supported each a claimant. In the end, the French came out successful. As a consequence of it, Salabat Jung, the third son of Asaf Jah I, was proclaimed, with the French help, the new Nizam. The French obtained extensive Jagirs. But the succession of Salabat Jung was opposed by the Peshwa. Bussy, the French commandant, ransomed the Marathas and arranged for Salabat Jung a defensive subsidiary alliance with Balaji Rao, the Peshwa.

Bussy retired to Masulipatnam to recoup his health. The Diwan of Salabat Jung, Syed Lashkar Khan wanted to expel the French troops from the Deccan. Bussy hurried back, crushed all recalcitrant elements and also obtained from Salabat Jung a grant of the northern circars from Masulipatnam to Lake Chilaka, as personal Jagir. In December 1754, the four circars of Chicacole, Ellore, Rajahmundry and Mustafanagar (Kondapalli) were handed over to the French. Thus Bussy set the precedent which Wellesley, the British Governor General, followed long after by his subsidiary alliances.

In 1756 the seven years' war broke out between the English and the French. Bussy captured some of the English factories on the coast of the circars. In 1758 he was summoned to Pondicherry by Lally. In October 1758 Col. Forde marched from Bengal to Vizagapatam and defeated the French at Condore, near Rajahmundry. In 1759 he captured Masulipatnam and sub-

sequently concluded a treaty with Salabat Jung, who agreed to cede the northern circars, except Guntur, to the English.

In 1761 Nizam Ali Khan, Asaf Jah II, the fourth son of Asif Jah I, became the Nizam. In 1766 a treaty was concluded by the British with the Nizam by which the Company agreed to have a body of troops ready to settle the affairs of Nizam in everything that was right and proper, whenever required, and to pay a tribute of nine lacs a year in the years in which military assistance was not required. The Nizam was to assist the English when needed. In 1768 another treaty confirmed the Northern circars to the English and reduced the tribute to seven lac rupees.

It was agreed that the circar of Guntur should be held by the Nizam's brother Basalat Jung for life.

In 1779 the Nizam, Haidar Ali of Mysore and the Maharattas combined to expel the English from India. But the diplomacy of Warren Hastings separated the Nizam and the Maharattas from Hyderali. A British resident was installed at the court of the Nizam. In 1784 the Nizam and the Maharattas attacked Tippu Sultan of Mysore and as the result of the peace that followed in 1787 A.D., the Nizam obtained Adoni.

Basalat Jung died in 1782 A. D. But the Nizam put off the cession of Guntur to the Company till 1788. In July 1790 A. D. a fresh treaty was arrived at by which the Company arranged for two battalions of sepoys with British officers, to be supplied to the Nizam who was to be responsible for their pay. In 1794 the Peshwa renewed his claims upon the Nizam for arrears of *Chauth* and *Sardeshmukhi*. The Nizam appealed for British help. As it was not given, he was defeated by the Maharattas at Khanda in 1795. The Nizam dismissed the two British battalions and strengthened his army with the help of the French.

Governor-General Wellesley arrived in India in 1798. J.A. Kirkpatrick who entered the Madras Army in 1780 and who commanded in Vizianagaram in 1793 was the resident at Hyderabad. He negotiated three important subsidiary treaties. A British subsidiary force was to replace French contingent. The Nizam surrendered all the acquisitions from Mysore in 1792 and 1799 for the expenses of this force. The treaty deprived the Nizam of territory, reputation and power. The Company gained a well defined frontier along the Tungabhadra and Krishna and the subsidiary system increased the sufferings of the people.

Thus the beginning of the 19th century saw the Telugu land divided into two parts— the Telangana under the feudal rule of the Nizam, who owned allegiance to the British sovereign and the rest in the Madras Presidency under the British rule.

The British period

It naturally took some years for the British to consolidate and stabilise their rule. The petty princelings, the *Zamindars* and the *paligars*, and the chieftains in the hilly and forest-clad tracts were not prepared to lay down their arms until they tested how strong the new conquerors were. For generations they were accustomed to defy their superiors and it was not easy to abandon the age long practices inherited by them. However, the British succeeded by 1815 in restoring order in the coastal districts.

Conditions in Rayalaseema too were highly unsatisfactory when in 1800 it was ceded by the Nizam to the British. There were about eighty paligars in possession of fortified strong-holds and armed forces—all ready to rebel. But, luckily, it was Thomas Munroe, one of the ablest of the Company's officials, that was entrusted with the task of settling the affairs of the area. He reduced the paligars, one by one, com-

pletely disarmed them and struck so much terror into their hearts that within four or five years they ceased to give trouble and began to lead a peaceful life. Munroe was a sincere friend of the common men and the tillers of the soil. He saved them from the rapacities to which they were subject to for generations at the hands of the paligars and the other tax-gatherers.

British rule lasted for a century after its consolidation and stabilisation. It was a momentous period in the history of Andhra, a period in which, as a consequence of British rule, revolutionary changes came in their turn effecting all spheres of life—political, economic, social and cultural. At no time in the previous ages was so much transformation brought about within such a short period.

These changes were neither encouraged nor liked by the British Imperial rulers, but the system of administration which they established in their own interest and the influences of the Industrial revolution which were fast enveloping the globe, gave birth to these changes, which in the end proved so strong as to demolish the structure of the British empire.

Before the days of British rule, through there was a sort of cultural unity in India, there was no deep attachment and devotion to the idea of political unity. All this underwent a change during the century of British rule. The existence of a common government, the adoption of English as the medium of instruction throughout the whole country, the growth in the means of communication and of several other factors of a similar character created among the Andhras a strong feeling that they were one with the other peoples—the Tamils, the Bangalees, the Canarese etc. — in the same nation. It was this feeling that led to the growth of the National movement.

Along with this there was the growth of what may be called a sub-national sentiment among the Andhras. It was this that gave rise to the 'Andhra movement', a movement which led to phenomenal activity in the field of historical research, in art, and in literature.

Freedom Struggle

The history of the Indian struggle for freedom is yet an unchronicled one and awaits the indefatigable patience, research and penmanship of an able hand. However, as the available facts indicate, the part of the Andhras in that struggle is second to none and they had always been through thick and thin with the rest of the country.

The first war of Independence, under the leadership of Bahadur Shah and Nana Saheb, though a national one, was mostly under the guidance of feudal lords and as such could not evoke any response in the south. The permanent settlement of 1802 had done away with the last vestiges of the Zamindars' private armies and the tactful policy of Munroe had resulted in eliminating the paligars in Rayalaseema by 1820 A.D. The only mighty feudal lord of the south, the Nizam, on the advice of the Salar Jung, found it safe to help the British rulers. So, the wave of the first war of Independence had resulted in causing only a ripple at Hyderabad, in the shape of a raid by some solidiers against the Residency, which was soon crushed down with the help of the Salar Jung.

The rest of the 19th century passed away without any event of major importance, though occasional rebellions of peasants here and there brought out to the forefront the dissatisfaction. The introduction of English education helped the formation of a strong educated middle class, which found security of life in Government jobs. Agriculture became the mainstay of the

people as the cottage industries, especially the cloth industry, dwindled by the deliberate policy of the Government to encourage British industries and trade at the expense of the indigenous industry. However, the construction of the dams across Godavari and Krishna by 1852 and 1855 respectively, resulted in increasing agricultural production and helped for a time, to cloud the real issues.

The beginning of the twentieth century saw the emergence of a strong educated and dissatisfied middle class, confident of its role and seeking equality with the white ruler. The dissatisfaction, as elsewhere, took the form of pamphleteering and active criticism. The foreign government, ever vigilant in such things, sought to nip it in the bud and as a consequence of it repressive measures were introduced. Gadicherla Hari Sarvottama rao was the first victim of the move. He was sentenced for his seditious article '*Cruel foreign tiger*'. The young men of Andhra had their own share in the *Vande Mataram* and Home Rule movements too.

But, along with this agitation, a kind of constructive work was also carried on by some leaders endowed with foresight such as Kopalle Hanumantharao (1880-1922 A.D.). Long before Gandhiji thought of the constructive programme, Hanumantharao founded his Andhra Jateeya Kalasala in Masulipatnam to train young men in techniques of modern production as he thought that it was the surest way to win independence from an imperialist rule which cared more for its markets than anything else.

In 1920 when Gandhiji started his non-co-operation movement it had a brilliant response in Andhra. Under the leadership of the leaders such as Konda Venkatappaiah (1866 - 1948), Tanguturi Prakasam Pentulu (1872-1857), Bulusu Sambamurti (1886-1958) and Bh. Pattabhi

Seetaramaiah, the Andhra young men made many a sacrifice for the cause of the nation. Many practising lawyers gave up their lucrative practices and many a young and brilliant student forsook his studies to respond to the call of the Nation. The No-tax campaign was eagerly taken up by the Andhra leaders and the *Peda Nandipadu* firka was selected for the intensification of the campaign. In spite of the severest repressive measures of the alien government and its henchmen, the campaign proceeded on gathering momentum, till Gandhiji called off the movement owing to the unexpected and deplorable *Chouri Chowra* incident.

Though the movement was called off, it left the minds of many young men sore and the disappointment took a violent turn, in one instance, under the leadership of Alluri Sitaramaraju. He was a simple and unostentatious young man given to studies of spiritual importance but keenly after the welfare of the lowly and the innocent. He contributed his mite in the days of non-co-operation and later settled down among the hill tribes of Visakhapatnam district, spending his time in spiritual practices. The misdeeds of a British contractor, who took pleasure in underpaying the people of the hill tribes, who worked as wage earners, brought him into a tussle with the police, who supported the contractor. This led to encounters between the police and Sitaramaraju, who was supported by the hill tribes under the leadership of Gamu brothers. Sitaramaraju raided many a police station and carried off guns and powder. The alien government then made use of all its resources to quell the rebellion. A company of Assam rifles under the leadership of Saunders was sent there. The campaign lasted nearly for one year from December 1922; and in the end as many of the Raju's followers, especially the Gamu brothers were overpowered in an encounter, the rebellion petered off

by October 1923. Raju surrendered himself, so it was said, and was shot dead, after identification, without any trial.

In 1930, when Gandhiji started his salt campaign, the broad east coast of Andhra became the venue of the memorable deeds of many a young man and women, who, inspite of the severest blows of lathis, prepared the salt and courted jail freely. The tremendous awakening, which was an outcome of this movement, resulted in the rout of the parties other than Congress in the elections of 1937.

The thirties saw the emergence of leftist organisations in Andhra which gave a fillip to the progressive trends. In the meanwhile in 1939, the British Government dragged India into the World War II and the Congress ministries resigned.

From 1942, history moved with a quick and vigorous pace. The arrest of the leaders at Bombay on August 9, 1942 provoked the masses. The 'Do or Die' message worked wonders among the populace of Andhra, who under the leadership of young but devoted workers, brought the functioning of the Government to a standstill for a few days. Many young students and workers faced the bullets cheerfully, to swell the number of those unknown, unwept, and unhonoured heroes of India who died to make their country live.

Events moved on quickly and in 1947, India achieved independence. The Andhras all along their fight with the British authorities, thought that the exit of the Britishers would facilitate the early formation of the Telugu areas as a separate state. But the Constituent Assembly had to decide otherwise and this proved to be a bitter pill for the Andhras to swallow.

The agitation for a separate Andhra Province had been there since a long time and as early as in 1913 a resolution was

passed by the Andhra Maha Sabha demanding a separate province. All the topmost Andhra Congress leaders were in the Andhra Maha Sabha and it had been always the policy of the Telugu leaders not to place their provincial demand across the way of the National movement. They pinned their hopes on the achievement of Indian Independence for securing the formation of their province. But, when the Constituent Assembly disappointed them, they were placed in a dilemma.

In the meanwhile, due to the wise policy of the late Sardar, a democratic government was introduced in the dominions of Nizam in 1952, and this kindled the hopes in the hearts of Telugu people that full fledged Telugu State would certainly materialise in the near future, if the leaders properly tackled the subject.

The pent-up resentment of the people finally took shape in the decision of Potti Sriramulu (1901-52 A.D.), a follower of Gandhiji and a proved constructive worker, who took upon himself a fast unto death for the achievement of the State. After a fast of 58 days, Sriramulu passed away as a result of which, disorders broke out throughout Andhra.

Then the union Government responded to the people's demand, and the Andhra State was constituted by separating the undisputed Telugu speaking territories (11 Districts and 2 Taluks) from the Madras State in 1953.

Later, as a result of the decision of the Union Government on the report of the States Reorganisation Commission, on 1st November 1956, the Andhra Pradesh, which comprises the old Andhra State and the Telengana area of the Hyderabad State, was inaugurated by the Prime Minister of India.

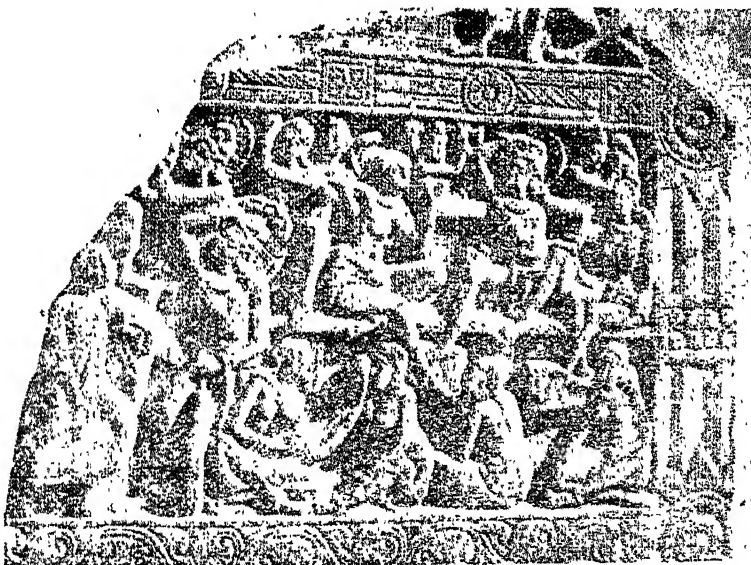
The events there after constitute recent history and the closeness in time hinders a

proper evaluation of the things. However it cannot be denied that the state of Andhra Pradesh has achieved considerable progress on all fronts, when we take into consideration the fact that it was very backward at the time of its formation, as compared with the erstwhile neighbouring states of Madras and Bombay, not only industrially but also in literacy, communications etc. Even the riverine potential wealth was not tapped to a good extent. So, for its due place in the Indian economic set up, the state had to aim at a high target. The reaching of the target would not have been impossible, in view of the natural resources of the state. But, the state of Andhra Pradesh had to pass through some teething troubles. The most regrettable ones among these are the two agitations—one from the Telangana area (1969), and the other from the rest of the state, for separate states; these two agitations, were led by angry young men of the respective areas, disgruntled at the inequity in the representation given to their regions, in the jobs. These agitations hindered the progress of the state for a good long time. However, in both these cases, the sub-conscious urge of the Telugu people for unity asserted itself and made it possible for all concerned to arrive at amicable formulae to keep the integrity of the state intact. But these agitations and their disastrous results brought forth to the forefront the fact that it is imperative to strengthen the traditional cultural bonds not only between the people of the two regions of Andhra Pradesh but also among all the Telugu speaking people. With that purpose in view the International Telugu Institute was constituted in 1975.

The introduction of Telugu as medium of instruction, in higher courses of study too, helped very much in strengthening the cultural base of the Telugu speaking people.

On the economic front too the state achieved considerable progress. Especially in the agricultural field, its progress is marvellous and it is considered now to be the rice-bowl of India (1978-79). Though this is partly due to the completion of Irrigation Projects such as Nagarjuna Sagar and others, It cannot be denied that the resourcefulness land, the receptivity to new scientific ideas, the skill and industry of the Telugu farmer have been playing the keyrole in this.

On the industrial front, attempts to give shape to an infrastructure with regards to some heavy industries have fructified to extent. The medium, small scale, and some cottage industries too, developed to a good extent. Though the picture on this front is not so bright, as on the agricultural front, it can be said that a firm foundation has been laid and that under a proper planning and a good husbandry of resources, the state would, sooner than later, get its proper place on the industrial map of India.



ANDHRA THROUGH THE AGES

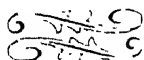
- c. 500—300 B.C. .. The Andhra colonisation probably took place during this time. Apastamba condified the laws. Buddhism too was introduced and soon became the religion of the masses.
- 263 B.C. .. Simuka, the first ruler of the Satavahana dynasty came to the throne. The construction of the Amaravati Stupa and some of the constructions at Jaggayapet should have started by this time.
- 28 B.C. ... Pulomavi, the 15th ruler of the Satavahana dynasty overthrew the Kanwas and the Satavahanas attained the imperial status.
- 62 A.D. ... Gautamiputra Satakarni retrieved the fortunes of the Andhra Satavahana dynasty by defeating Sakas and others. In his time the Satavahana empire extended from the Ganges to Kanyakumari. He restructured in his own name, the coins of Nahapana.
- 128 A.D. .. Yagnasri Satakarni, the last famous ruler of the Satavahana dynasty came to the throne. In his time, the Satavahanas lost the Western portion of their empire to the Sakas and had to limit themselves to their native Andhra country.
- 163 A.D. .. (1) The Satavahana dynasty faded away
(2) The Ikshvakus, on the banks of Krishna, the Abhiras and Sakas in the West, the Kalingas in the North and Chutu Satakarnis in the South succeeded to various parts of the empire.
(3) Buddhism continued to be the religion of the masses
(4) During the following century, additions were made to the Amaravati stupa and Sriparvata (the present day Nagarjunakonda) attained the status of another important Buddhist centre
- 200—400 A.D. ... (1) The period was characterised by the rise and fall of various dynasties such as Brihupalayanans, Salankayanas and others.
(2) In 350 A.D. Samudragupta invaded the Telugu country, during his campaign of conquest.
(3) The end of the period saw the emergence of the Vishnukundins in the north and the Pallavas in the south as strong powers.
(4) Hindu ritualism began to come into prominence.
(5) Sanskrit, began to displace Prakrit as the language of inscriptions
(6) Mahayana in its various aspects introduced idolatry among the masses
- 400—600 A.D. . (1) The Vishnukundins in the north and the Pallavas in the south encouraged Hinduism
(2) The Undavalli caves and Mahabalipuram monolithic cars took shape during this time.
(3) Saivism was favoured by the rulers.
(4) Contacts with the countries on the eastern side of Bay of Bengal were developed through trade and colonisation.
- 631 A.D. .. The Chalukyan conquest of the Telugu territory and the beginning of the Eastern Chalukyan dynasty.
- c. 750 A.D. .. Kumarila, The founder of the Purva Mimamsa studies in the south, gave the final blow to Buddhism, already decadent by the introduction of Vamachara practices. The pancharamas of the Buddhists were taken over by the aggressive Saivites, to serve as their holy places.
- 848 A.D. .. Gunaga Vijayaditya, the most famous of the Eastern Chalukyas came to the throne. He conquered all his contemporary rulers in the south and proclaimed himself as '*Dakshinapathapathi*'. Patronage of Telugu by the kings commenced with this ruler.
- 999 A.D. ... The Eastern Chalukyas lost their importance and began to play a subsidiary role to the Cholas.
- 1076 A.D. ... The *de facto* rule of the Eastern Chalukyas came to an end. The feudatories divided the kingdom among themselves and began to rule.

1104 A.D.	... The battle of Palnad.
1198 A.D.	... (1) The Kakatiya ruler, Ganapati Deva ascended the throne. (2) After the Satavahana period, the Telugu country was for the first time brought under a single administration in Ganapati Deva's regime. (3) He encouraged foreign trade by his famous charter (<i>Abhaya Sasana</i>)
1262 A.D.	Rudramadevi's ascension to the Kakatiya throne She is the first Telugu queen to rule in her own name.
1323 A.D.	... The Tughlak armies captured the fort of Warangal, and the last of the Kakatiya rulers, Prataparudradeva was taken as prisoner.
1336 A.D.	.. The founding of the Vijayanagara Empire.
1347 A.D.	. The first Bahmani Sultan proclaimed independence.
1358 A.D.	. The Telugu Nayaks unitedly under the leadership of Kapaya recaptured Warangal and drove away the Muslim armies from the Telugu country.
1474 A.D.	The Bahmani conquest of the Telugu area, north of the Krishna was completed by this year.
1509 A.D.	. Krishnadeva Raya ascended the throne of Vijayanagar. His regime, considered to be the <i>Golden Age</i> of Vijayanagar, saw the renaissance in the literature and arts.
1518 A.D.	. Qutub-Shahis of Golconda declared independence They ruled over the Telangana.
1530 A.D.	.. Krishnadeva Raya's death.
1565 A.D.	... The battle of Rakhasa-Tangadi took place on January 23. The armies of Vijayanagar were routed and the city itself was completely plundered and reduced to ruins.
1591 A.D.	Hyderabad city was planned and laid out by Mahmud Quli.
1652 A.D.	.. The final overthrow of the successors of Vijayanagar by the Muslim armies.
1687 A.D.	... Fall of Golconda to the Moghul armies.
1701 A.D.	... The first Christian mission commenced its work of proselytisation.
1724 A.D.	.. The commencement of the Asaf Jahi rule.
1768 A.D.	... The Northern circars (The present day coastal districts of Andhra Pradesh) were granted to the East India Company by the Nizam.
1800 A.D.	... Ceding away of the Rayalaseema districts by the Nizam to the East India Company.
1852 A.D.	... The construction of the Dam on Godavari at Dowleswaram.
1855 A.D.	.. The construction of a Dam on the Krishna at Vijayawada.
1864 A.D.	. The construction of the first Railway line in the Telugu area.
1913 A.D.	.. The Andhra Maha Sabha passed a resolution demanding the formation of a separate Andhra Province.
1918 A.D.	Osmania University, Hyderabad, Incorporated.
1926 A.D.	. Andhra University, Waltair, Incorporated.
1947 A.D.	. India achieves Independence.
1953 A.D.	. The Telugu speaking area of the Madras State was separated to be constituted as Andhra State.
1954 A.D.	... Sri Venkateswara University, Tirupati, Incorporated.
Nov. 1, 1956	... The Inauguration of Andhra Pradesh.

WHAT OTHERS SAY OF THE TELUGU LANGUAGE

"Among these five languages (Telinga, Karnatic, Tamil, Malayalam and Singalese) the Telinga appears to be the most polished and though confessedly a difficult language it must be numbered with those which are the most worthy of cultivation, its variety of inflection being such as to give it a capacity of expressing ideas, with a high degree of facility, justness and elegance "

—*Dr. Carey in his Telinga Grammar (1812).*



The works still extant, however, are sufficiently numerous and various to evince the great degree of refinement to which the Teloogoo has attained. Few languages will be found more copious, more nervous, or more regular in constructions and it may boast, in a peculiar manner, of great elegance of expression and melody of sound."

—*Dr. Campbell in his Introduction to Teloogoo Grammar (1816)*

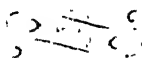
"Telugu is singularly melodious. It is the sweetest and most musical of all the Dravidian tongues and it sounds harmonious even on the lips of the most illiterate. It has justly been called the Italian of the East and though Tamil may, perhaps, be a richer language and more wealthy in classical literature, Telugu confessedly bears the palm for its exquisite melody and grace "

—*Henry Moreis in his simplified Telugu Grammar.*



"In respect of antiquity of culture and glossarial copiousness, Telugu is generally considered as ranking next to Tamil in the list of Dravidian idioms, whilst in point of euphonic sweetness it just claims to occupy the first place" (page 27)

—*Dr. Caldwell, the father of Dravidian Philology, in his Comparative Grammar of Dravidian Languages.*



"Telugu can be looked upon as the northernmost member of the southern languages or the southernmost member of the northern languages; and it has the advantages of both groups with few, if any, of the defects. It is adaptable, dynamic, absorptive, grammatically simple and euphonicly exceptionally beautiful even when using foreign words. It has never suffered from narrow provincialism "

—*G. Homelield McLeod, Ph D., in this letter to the Editor "The Hindu," Dated 16th July 1958*



LANGUAGE AND LITERATURE

"You cannot keep out foreign words as you keep out foreign manufactured goods Perhaps Telugu accepts them more easily than any other Indian language, and this will certainly help to make it a rival to Hindi in teaching Science, Medicine and Engineering.

— J. B. S. Haldane.

The Early Age :

In the Republic of India, after Hindi Telugu is the mother tongue of the largest number of people; and a considerable number of people of other languages in south India and Madhya Pradesh understand it fairly well. It was called 'the Italian of the East' by distinguished European scholars. The sweetness of the language is due to its vowel endings, vowel harmony in words, the pleasant euphonic grouping of syllables and the absence of harsh combinations of hard consonants.

Philologists trace the origin of this language to the old 'Dravidi' which is said to be the common source of all the four principal languages-Telugu, Tamil, Kannada and Malayalam. We do not know exactly when Telugu gained its distinct identity away from its Dravidian parental language. This could be assigned to the middle of the third century B.C. Since then it has been very much influenced by Sanskrit.

For a long time the influence of Sanskrit had been only indirect through a Prakrit, the mother tongue of the Andhras, who came from the north. The original inhabitants of the place spoke a language, which was a parent of the present day Telugu. The Andhras, being the rulers, naturally favoured their mother tongue and it was the language used in those days for purposes of commerce and administration.

The spread of Buddhism too helped the progress of Prakrit. Buddhism took root in Telugu area as early as 3rd century B.C. The Buddhists found in Prakrit, which is akin to Pali, the language of their sacred books, a proper vehicle to reach the masses and encouraged it consistently. So, both the priests and rulers encouraged Prakrit in the vast dominions of the Andhra empire. Naturally, the indigenous language of the masses came to be influenced by Prakrit; and many Prakrit words entered the old Telugu.

The influence had been the other way too. The Prakrit of Andhras borrowed many words from the indigenous language and in course of time the southern Prakrit attained an individuality of its own, so as to be distinguished from the other branches of Prakrit, such as Sauraseni, Magadhi etc. This southern Prakrit, in which a vast amount of literature was produced, is called by some as Maharashtri Prakrit, though it will be more appropriate to call it as Andhra Prakrit. But, by whatever name we call it, it is true that many old Telugu words were borrowed by that language. The *desinamamala* of Hemachandra, the lexicographer of the 12th century, reveals that a considerable number of Telugu words adorned the Prakrit literature. Scholars are inclined to think that some such borrowed indigenous words, must have undergone sanskritisation to such an extent that their source is not easy to find.

Much of the literature of the southern Prakrit is not available now. The only important one available is *Gathasaptasati*, an anthology of 700 verses, composed by Hala. These are characterized by an unusual degree of realism and the collection as a whole depicts 'simple loves set among simple scenes, the work of poets who wished really to express the feelings as well as describe the externals of the people of the land, the cowherds and cowherdresses, the girl who tends the garden or grinds corn at the mill, the hunter, the handworker'. The background of that poetry is the simple village life of the Andhra empire, which then covered almost the whole of the present day Telugu country and some areas of Maharashtra.

Another significant work of that age was the *Brihatkatha*, which is available at present only in its later Sanskrit recensions. The original is said to have been written by Gunadhya, a minister of aforesaid Hala, in Paisachi dialect. What that Paisachi dialect was and how far it came nearer to the indigenous languages of Andhra empire are, at present, matters of conjecture. But the tales of that great book had a great influence on later literature. The *Panchatantra*, the stories of which spread in one form or other, through translations and adaptations, to various countries of Europe and Asia, is itself based on *Brihatkatha*.

The Andhra kings left to us many inscriptions, which can be ascribed to the period ranging from 200 B.C. to 200 A.D. All these are in Prakrit language but there we come across a few names of places and men in Telugu, which prove that among the masses the regional language had a dominant place. After the fall of the Andhra dynasty, the Ikshvakus and others used Prakrit in their inscriptions and, here too, we find some Telugu names of places and men.

There was a switchover, later, to Sanskrit throughout India and in this respect the rulers of the Telugu land too followed the same precedent. This led to a virtual abandonment of Prakrit and in inscriptions Sanskrit came to occupy its place. This led gradually to the prominence of Telugu language and from 5th century A.D. onward we find some inscriptions in Telugu though Sanskrit continued to occupy its own place. However, from about the 7th century, we find inscriptions written entirely in Telugu.

It is interesting to study these inscriptions for they throw significant light on the evolution of the Telugu language upto the time of Nannaya whose appearance at the beginning of the second millennium A.D. marks an epoch in the history of Telugu language and literature. As such the language of the inscriptions upto the 10th century may be called Old Telugu. It shows, morphologically and phonologically, many marks of close identity with other South-Indian languages such as Tamil and Kannada. An outstanding feature in all these languages, in this period, is the lesser quantum of Sanskritic element.

Linguistic background before Nannaya

The available evidence indicates that from the beginning of the 7th century, for about a century and a half, the Telugu inscriptions were all written in prose. It is from the middle of the 9th century that we find verse and prose inscriptions. Moreover, the language of the prose inscriptions, particularly, those of the 7th and 8th centuries, is more archaic than that of the verse inscriptions. The Addanki inscription of Pandaranga (848 A.D.), the commander-in-chief of the Eastern Chalukyan king, contains what can be regarded as the earliest verse form of Telugu literature: the *Taruvoja*. Though it consists of four lines as any other Sanskritic verse, it is a special

development from an indigenous verse form called *Dvipada*. It is formed by converting two lines of the *Dvipada* into one line and having four such lines bound by *yati* and *prasa* to make up the quatrain. This shows clearly how new metrical forms of indigenous origin began in imitation of the *vritta* models of Sanskrit available at that time. It is therefore significant that all the verses in the inscriptions of the pre-Nannaya period, so far available, are in *desi* metres like *Taruvoja*, *Akkara*, *Sisa*, etc.

It was Nannaya who, against this background, wrought both a linguistic and literary revolution in Telugu. He brought into Telugu many of the Sanskrit *Vrittas* such as *Mattebha* and *Sardula*. In the case of language also, he introduced a lot of Sanskrit vocabulary, lengthy compounds and Telugu variations of Sanskrit idiom thus making the language rich and powerful. In translating the Sanskrit element, he adopted the *marga* style which had already been laid down by *kavirajamarga* and followed by the 'Ratnatraya' in Kannada literature. Nannaya showed a unique gift for synthesising the *Sanskritic* element with *desi* Telugu and in raising the dignity and beauty of Telugu language in a way which has no precedent. In this regard, Nannaya's *Mahabharatam* is the first as well as the most magnificent document of Telugu from the point of view of language and literature.

A stupendous classic such as Nannaya's *Mahabharatam*, however, cannot emerge suddenly. It must have had a very significant linguistic and literary milieu which alone makes the emergence of such a classic possible. Palkuriki Somanatha, for instance, mentions various indigenous 'padas' or folk tunes, which were greatly in vogue from very ancient times. These tunes include forms such as *tummeda*, *parvata*, *ananda*, *nivali*, *gobbi*, *vennela*. Though the pandits denied recognition, these forms

were extremely popular in the life of common people. The croonings of lovers, the ecstatic songs of devotees, the sportive tunes of boys and girls, the lullabies of women flowed out of the rhythms of this folk poetry sung in leisure, at merry making, or during work to relieve the tedium. Though these were denied the dignity of script, they were powerful elements.

The age of the great Trinity (1030-1400 A.D.)

Nannaya impinged on this background and forged for Telugu a supple, linguistic instrument imbued with the strength of Sanskrit as well as the familiarity of indigenous metrical forms. His *Mahabharatam* should justly be regarded as marking the acquisition by Telugu literature of a distinct identity imbued with the genius of the Telugu racial ethos itself. And like all epics, in its origin, with immediate impact and eventual significance, Nannaya's *Mahabharatam* has all the epic qualities. Apart from its immense literary merit, it had a crucial social significance. The social fabric was then in a tottered state, as it became corrupt by that time, on account of the immoral *vamachara* practices which crept in. To make confusion worse confounded, the Charvaka and the Kapalika beliefs bound the people in slimy and unedifying folds. Kumarila Bhatta in the 8th century and Samkara in the 9th, exhorted people to look at the sunlit tops of Vedic heritage. Nannaya, the poet and Rajarajanarendra, his royal patron tried to contribute their mite for the renaissance and to stem the rot.

The choice of the Bharata story is inevitably appropriate. A great epic alone could direct a multipronged drive to the moral uplift of a fallen people. Though the Telugu *Mahabharatam* is aimed to be a Telugu version of the original, Nannaya's outlook was that of a poet, but not that of a translator. The message of the epic should be poured into the public ear. The

incantatory rhythms of the Vedas passed into his verses. Nobility is the life of his composition. His is the style of the *Akhyayika* redolent of Sanskritisms and 'artha' figures of speech, 'bahuvrihi' compounds and 'karmani' construction. But he was able to complete two *parvas* (*Adi* and *Sabha*) and a part of the third only and the translation of the *Mahabharatam* remained unfinished for a long time.

The causes are not far to seek. Rajendra Chola, the son of Rajarajanarendra, changed the capital to Tamilnad and the region was occupied by Western Chalukyas who were Kannadigas and hence apathetic to Telugu. Later, the power of the Western Chalukyas ceased with the end of Bhulokamalla and connections with Chola Kingdom were severed. The feudatories asserted independence and political chaos reigned supreme in the 12th century.

Bijjala, the minister of Bhulokamalla occupied the Chalukyan empire. His Minister Basavesvara was the protagonist of Virasaivism which initiated new trends in literature. Like Buddhism and Jainism the Veerasaivism became very popular among the masses and broadcast its gospel through the indigenous languages and popular metres.

The Veerasaiva literature is worth noticing. Nannechoda, the author of *Kumarasambhavam* is the first of Saiva poets. His *Kumarasambhavam* in 12 cantos is a free translation of Udbhata's Kavya. His poetry is characterised by floridity, devotional intensity, and irresistible sweep of emotions. His handling of 'layagrahi', 'layaharini' in praise of Siva is of a high order.

Another poet of note is Palkuriki Somana. His fame spread even to Kannada country as he wrote in Sanskrit, Kannada and Telugu. Basavapuranam and Panditaradhya Charitra are his chief works.

Basavapuranam written in 'dvipada' is the 'Veda' for the Veerasaivas. Basava's position as minister, his use of the 'Vyavaharika' or the conversational dialect, his ignoring caste distinctions and Vedic ritual gave a powerful impetus to the spread of his gospel. The lives of Basava and his disciples, such as Mallikarjuna were versified by Somanna with great fervour. His Vrishadhipasataka is the first of its kind. His puranam is the genesis of devotional poetry. A master of eight languages, a profound student of the Vedas, he was a prolific writer too. He enriched his poetry by exploiting the power of the colloquial idiom and rhythm of speech. Though a champion of the 'Vyavaharika bhasha' he did not hesitate to use Sanskritisms abundantly. His fanaticism impeded his popularity with the people of other sects. Perhaps he was a contemporary of Prataparudra I. With the death of Somana the chapter of Veerasaivism was over, and Vaishnavism, which followed it, took the cue from Somanna, in spreading its literature.

Gona Buddha Reddi, the author of Ranganatha Ramayanam should be considered as the poetical son of Somanna. We find a happy marriage of Desikavita and Margakavita in this great 'Dvipada' work. In western Andhra, the work enjoys a great vogue; it can be sung as it is in Dvipada. It is a free rendering of Valmiki. Thus the missionary effort of Vaishnavism countered Saivism with weapons borrowed from the poetical arsenal of Somana.

Times were again propitious for taking up the translation of the Mahabharatam. The Kakatiyas established peace over the Andhra country which was earlier torn by religious dissensions. Tikkana, the author of Nirvachanottara Ramayanam, preached the cult of Harihara worship which stressed the identity of Siva and Vishnu.

Tikkana undertook the task of rendering Mahabharatam with mature powers. He is the poetical windfall of the Telugus. He regarded literary composition as a yagna. Delighting the Andhra people was his objective. His poetical method consists of avoiding archaism, using current words, exploiting the semantic wealth, leaving severely alone supernumerary words, manifesting rasa or appropriate emotion. His ambition was to express the maximum meaning with a minimum number of words.

He translated fifteen cantos of the Mahabharatam, the poetry happily adjusting itself to the propriety of various situations. Virata and Udyoga, the Yuddhapancaka, Stri and Mousalaparva are full of rasa which delights all readers and listeners. Santi and Anusasanika succeed by a noble austerity eschewing touches of rhetoric and underlining the import of other-worldliness. Asramavasa, Mahaprasthanika and Swargarohana illustrate Tikkana's style which varies with the themes.

Tikkana's is not so much a translation as an adaptation of the Sanskrit epic. For instance, the Gita is not translated but its message is broadcast throughout the whole poem. Likewise Sanatsujatiyam too is omitted. The nobility, the mellifluousness, and the pregnancy of his expression harmonise with the uplifting and ennobling characterisation of women like Draupadi and Uttara.

After Tikkana, the political and social conditions were again unstable. The Muslim invasions atomised the Kakatiya empire. The feudatories asserted independence. Harihara and Bukka went to the banks of the Tungabhadra to found a new centre of resistance. But this age too saw a great poet. Erra Pregada was the court poet of Prolaya Vema Reddi of Addanki. He composed Harivamsam, Nrisimhapuranam and the latter part of Aranyaparva of Bharatam. Harivamsam is a necessary pendant to the Bharata story and displays

a happy marriage of sound and sense. He was not misled into a display of pedantry which was then fast becoming the fashion of the times.

Pregada faced certain problems in composing the part of Aranyaparva of Bharatam. He had to fashion out of Nannaya's and Tikkana's modes a unique style and for that purpose had to fall back to a vanished past. His success was pronounced and he became one of the Trinity. Andhra Mahabharatam carved for itself a unique place—a place which was not accorded to the Bharatam in any other Indian language. His Nrisimhapuranam is really a Kavya and the foundation of Prabandha literature. Hence his title Prabandha Parameswara. In the rendering of Bharatam his hands were tied by a noble theme on the one hand and by the style of Nannaya and Tikkana on the other. But here he was free and became the pioneer of a new style.

Nachanasoma of the same age, a great scholar and an excellent poet translated the Harivamsa, (already handled by Pregada). He was honoured by Bukka Raya. The absence of Rukmini's marriage, of the birth of Pradyumna, the dialogue of Naraka and Urvashi indicate that Pregada and Somana used different texts of Harivamsam. With unimpeded ease and freedom he can slip from a clash of terror to the sweetness of love. He makes a carnival display of his erudition, and makes his work a hard nut to crack even for pandits. His energetic language, development of 'rasa', lofty emotions, his inventive powers have placed him on a par with the trinity of poets.

Among the Kavyas of the age after Somana the most important is Bhaskara Ramayanam. The authorship is puzzling. The part composed by Bhaskara is small. Still the work is named after him. He is definitely Hulakki Bhaskara of the time of Sahini Mara.

Three others-Mallikarjuna Bhattu, Kumara Rudradeva, Ayyalaraju composed different parts. The first one contributed the lion's share. Following the Prabandha style, he exceeded the original in describing Ayodhya and bringing in astrological data about the birth of Rama. The Sundarakanda in his hands justifies its name. Then, till we come to the age of Srinatha, we do not come across any eminent poet worth mentioning.

Pre-Prabandha Age (1400-1500 A.D.)

Srinatha's Sringara Naishadham initiates a new era in Telugu literature. This is a translation of the Sanskrit work, Naishadham of Sri Harsha. The magical tunes of words and the surprising play with the meanings make the original the despair of a translator. But Srinatha's resounding success has blazed a new trail. He appears to follow the original, but not slavishly. He rejects irrelevancies and superfluities; does not hesitate to make almost a word for word translation in some places with effortless ease the excellence of the original is reincarnated; sometimes he packs into a single Telugu verse the substance of half a dozen slokas in Sanskrit; sometimes the original is paraphrased and sometimes amplified. The translation is done at various levels of loyalty to the original and in diverse ways of individual poetic power. Srinatha's achievement has remained as a model. The stone-hard verses become magically malleable in Srinatha's 'Sisa' metre. The epilogue at the end of his Naishadham is a kind of expository essay on the translation of a Sanskrit Kavya.

Though Kridabhiramam is ascribed generally to Srinatha, it is not on a par with his other writings. It has carved a unique place for itself as the first comedy in Telugu literature and the first social document of the reign of Prataparudra II, giving a vivid sketch of the social evils, the

lapses of men of Orugallu (the present day Warangal), its streets, its shops, its hotels, the quarters of the prostitute nautch girls and its gods. Srinatha directs his good humoured laughter at all these.

Equally unique is his Palnavira charitra, martial folk song or ballad. Literary highbrows may frown upon it and its metre. But to rouse the spirit of patriotism, the love for the country, and the love for the nation, there is no finer metre than this.

Among the contemporaries of Srinatha, the mightiest is of course Potana. He is a prophet among poets, like Tikkana. Fifty years earlier than Chaitanyaswami, Potana conveyed the sweet message of Krishna cult to the Andhras in sweetest Telugu by translating the Bhagavata Purana, and left a lasting impression on the hearts of devotees.

Bhagavatam is built on a plurality of authorship. Curiously, the great classics of Telugu poetry, the Bharatam, the Bhagavatam and Ramayanam were all destined, so to say, to be composed by various collaborators. Potana regarded it as his good luck that Bhagavatam was till then untouched by any translator and he rendered into Telugu incorporating the commentary of Sridhara. When the poet writes he forgets himself in devotional frenzy and his translation excels the Sanskrit original. If Tikkana's merit is the dramatic imagination, Potana's is the dexterity of lyrical manoeuvre. The indulgence in the sentiments of sringar and devotion has made Bhagavatam a very popular poem and a common man's literary property. The sringara expressed by Potana is chaste and pure.

The next poet in importance in this epoch is Pillalamarri Pinavirabhadhrudu. His Sakuntalapariniyamam is in four cantos. The author has relied both on Vyasa and Kalidasa. He follows Bharatam in the later stages of the story; in the early development Kalidasa was his guide. And in his

method of translation and in his style of expression, he was to some extent influenced by Srinatha; he is the liaison between Srinatha and later 'Prabandha' poets. His another work, Jaimini Bharatam consists of only Asvamedha canto which contains more episodes than in that of Vyasa. Pinavirana's translation of this exhibits a greater maturity of style and expression than his other poem.

Nandi Mallaya and Ghanta Singaya composed Varahapurānamu and Prabodhachandrodayam. The former is a poem in twelve cantos. It failed to become as popular as the latter. Prabodhachandrodayam is a poem in five cantos, translated from the Sanskrit original of Krishna Misra in which a battle royal between the forces of good and of evil like that between the Pandavas and the Kauravas was dramatised. Laudable and amazing is the skill of these twin poets who translated a drama into a poem without departing from the original.

It goes to the credit of this age that even 'Geya kavita' was firmly established by Tallapaka Annamacharya. What Potana is for 'marga kavita', Tallapaka is for 'geya kavita'. He composed in Sanskrit and Telugu devotional songs 32,000 in number and like Potana is a master of delicate and edifying *sringara*.

The Prabandha Age (1500-1800 A.D.)

The *Manucharitram* of Peddana inaugurates the romantic movement in Telugu poetry heralding the importance of the native genius of Telugu and the exploitation of indigenous resources. Prabandha is a unique gift by the Andhras to the genius of Bharat. It has embodied in itself the excellence of the *Sravya*, *Drisyā* and *Mathura* Kavyas of prose and poetry. There is nothing like this in Sanskrit. In the Sanskrit '*Champu*' kavyas there is either too much of prose or too little of characterisation. The Telugu Prabandha is dramatic;

the various cantos are acts and the prose in them is poetic in expression-poetry without metre. The first creator of such a Prabandha is Allasani Peddana, who was one of the greatest of the poets that adorned the court of Sri Krishnadevaraya, the emperor of Vijayanagar.

His work, *Manucharitram* is the foremost among the Kavyas in Telugu and in the whole Prabandha class. The matter is taken from *Markandeyapurānam* and the rest-the rhetorical style, the picturesque description, the conduct of the narrative, the total perfection, the emotional ripeness, and the living characters-is the genius of Peddana. A learned Brahmin youth. *Pravara* refuses the love offered to him by the divine courtesan *Varudhini*. A *gandharva*, who was previously in love with the courtesan, assumes therefore the guise of *Pravara* and deceives her. As a result of their union, *Svarochi* and later from him the *Manu Svarochisha* were born. Though there is nothing unusual in the story, the delineation of characters is unique and the main theme centres round *Pravara* and *Varudhini*. The Andhras can never forget *Pravara* and *Varudhini*, the hero and heroine, the protagonists of the antagonistic '*rasas*'-*santa* and *sringara*. The poet develops them impartially so that we cannot pass a harsh censure on *Varudhini* that she tried to make a Brahmin fall from piety and virtue; we even pity her that her genuine affections were robbed of their due; we feel jubilant that *Pravara* could get back to his household duties. All this is admirably done. For the Prabandha pattern of literature, *Manucharitram* became the model in Telugu literature.

Parijatapaharana of Nandi Timma, though smaller in bulk, ranks with Peddana's poem in excellence. Satyabhama here is alive and kicking with the troubled mind of a '*Khanditanayaki*' full of jealousy, humiliation and anger. The conflict of passions, love and jealousy, is very well

portrayed here. The life in the royal household must have been at the background of the poet's imagination when he delineated the characters of Krishna and Satyabhama. Krishna's efforts to appease Satyabhama end in his being spurned by her with a kick. Sweet ideas and sweeter language vie with each other in this poem. It can be said that it is a drama in the guise of a Prabandha.

The *Ramabhyudaya* of Ayyalaraju Ramabhadra exhibits the great skill of the poet in recasting the epic story of the *Ramayana* as a Prabandha by admirable epitomization and the poem is a mine of artificial *alankaras*. Another poet who had not the good fortune of dedicating his work to Krishnadeva Raya was Dhurjati. It is to be noticed that Krishnadeva Raya never compelled any poet to dedicate his work to him nor did he reject any poet's advances. Though a Vaishnavite, he encouraged Saivite writers also; he was never jealous of or indifferent to the other sects. The fact that he patronised the Saivite Dhurjati as well as the Vaishnavite Peddana; and Madayagari Mallana who dedicated his *Rajasekhara Charitram* to Nadendra Appamantri, the nephew of Timmarasu, speaks volumes of Krishnadevaraya's magnanimity. Dhurjati's *Sri Kalahastimahatmyam*, though a '*Stalapurana*' comes under Prabandhas. Ellanarya's *Radhamadhavam* seems to have evoked the admiration of the king so much that he conferred on the poet the title of *Radhamadhava*. Sankusala Nrisimhakavi is said to have been frustrated in his attempts to obtain the patronage of Krishnadevaraya and he dedicated his *Kavikarna Rasayanam*, narrating the story of *Mandhatru*, to *Sri Ranganayaka swami*. Of this work, the earlier part is drenched in *sringara* and the latter in *sanra*. The poet seems to have made a challenging statement that even a saint will be converted to love by the earlier part and a lover to saintliness by the latter part.

Another great Prabandha, *Amuktamalyada* is from the pen of Krishnadevaraya, the great royal patron of letters. In one respect Rayalu is superior to Peddana and that is in the valiancy of creative thought. In this, he is like Tikkana. In the poem, there are some incidental matters which trespassed into the main theme but they were introduced to foster devotion to Vishnu.

In 1530 A. D., Krishnadevaraya passed away and with him the amazing patronage of letters too. Of the later Prabandha poets Surana ranks high for his erudition, originality and delineation of characters.

Surana first composed *Raghava Pandaviyam*, the pioneer of all '*Slesha*' kavyas. Perhaps '*Slesha*', the characteristic of yielding two meanings is in the genius of the Sanskrit language but Telugu does not lend itself easily to this intellectual game. The work is the fruit of Surana's amazing hold on both Sanskrit and Telugu and his intellectual resourcefulness. The poem is a *tour-de-force*, each verse yielding two meanings one narrating the story of Rama and the other that of the Pandavas. The two narrations maintain the continuity throughout the poem. His inventiveness, the shaping spirit of imagination, the gift of 'architectonics' go into his other works *Kalapurnodayam* and *Prabhavati-pradyumnam*. Critics, who swear by the traditional books on poetics, fail to approve of the departures in *Kalapurnodayam*, such as the complicated plot, the heroine being a nautch girl, the delineation of *sringara*, abortive and tragic. These are afraid of any creative innovation in *sringara* which is natural and close to life; they fail to understand that the rules in the classical texts are just suggestions, that rules are made for poetry, and that poetry is not made for rules. The plot of the story is unique and that too original. Suspense, a rare thing in the plots of the Kavyas, dominates it everywhere. Love in all its sublime aspects is

his theme. Not less than five kinds of love are treated with unrivalled penmanship by this great poet-the generous, cultured, but love-mad damsel *Kalabhashaini* who merrily meets death for the sake of love, the natural and uncorrupted love of *Salina* who finds beauty in his wife only when she appears in simple dress and works along with him in sun and rain but not when she adorns herself with costly jewellery, the love of *Salyasura* who, in spite of unrequited love, wishes that his idol of love should live even at the cost of his life, the divine and amorous love of *Rambha* and *Nalakubara*, and the allegorical love-story of *Brahma* and *Saraswati*, the basis for the plot. The river of love issues out of the union of the hearts of *Brahma* and *Saraswati*; it flows through the world of the *Gandharvas*, of men and thence into the lower world and complexioned in its course by the individuality of these worlds and getting perhaps even tainted. The wonder exciting inventiveness of incidents, the mutual harmony of story and characterisation, the adjustment of expression to the propriety of characters, the unique *sringara* make this poem a memorable text on poetics. Curiously enough, as in the 'Comedy of Errors' of Shakespeare, we come across, in *Kalapurnodayam* too, heroes who are just alike each other as well as two such heroines. The plot here too, develops to bring all these together, and keeping us for a while in suspense, the poet happily succeeds in seeing every one of them emerge out without any impropriety. As Dr. C. R. Reddi pointed out in his literary essay, it is an inexplicable and yet an amazing accident that made two poets, *Surana* and *Shakespeare*, living in the same century but separated by a distance of 6,000 miles, think alike and develop plots which look similar to each other.

Prabavathi pradyumnam, the sister poem, is in every feature a drama though

put in *Prabandha* form. In any *Telugu Prabandha* one may point out the elephantiasis of story, superfluity of description, irrelevant incidents, the nonintegration of plot, and inanimate characterization. But here is God's plenty-well knit, dramatic and full-limbed. In *Telugu* poetry there is no lady votary of love like *Kalabhashini*, no wise woman like *Suchimukhi*.

For his unorthodox approach, *Surana* met the fierce criticism of his contemporaries. Of these, *Ramarajabhushana* was one. But even he did not hesitate to imitate what he condemned in *Surana*. His *Harischandra Nalopakhyanam* closely followed *Raghavapandaviyam*. The imitator could never beat the pioneer but, by sheer dint of enormous poetic energy, *Ramarajabhushana* seized the second place in *Prabandha* and *dvyarthi* types of a composition. His another work, *Vasucharitra* enjoys enormous admiration among *Telugu* pandits. There is no *Prabandha* better than this in ornamentation. Limpid flow of verses out of granite scholarship, verses which almost sing themselves, effortless suggestion, structure of words and lines that stretch to extra-ordinary lengths spun out of a fine lump of verbosity-have made *Vasucharitra* a celebrated and monumental work. *Pandurangamahatmyam* of *Tenali Ramakrishna* is another of the great *Prabandhas* of that period. Every story in it is alive with characterisation and story-interest; the poet's ideas are lofty, beautiful and independent. The sister (Akka) of *Nigama Sarma* is poetically and spiritually the sister of the *Andhras* and does not bear any particular name.

By this time, the *Vijayanagar* empire decayed, the successors fled to *Penugonda* and *Chandragiri*. The kingdom of poetry could not possibly flourish. *Telugu* poetry migrated to the court of *Raghunatha Nayaka* of *Tanjore* and established a colony in the south.

Raghunatha, the Nayak of Tanjore was a devotee of Rama. He composed first Valmiki Charitra, then Ramayana and Sringara Savitri. The third work is an indication of the fondness for sringare among the poets of that court. Of the poets of that court, Chemakura Venkata Kavi was one. He may be called the last eminent Prabandha poet. His work, Vijayavilasam is celebrated for its sweetness and richness of poetry and ranks high along with some of the best Prabandhas. But in spite of all this, this period may be termed as the starting period of the decadence of Telugu poetry. In no other king's court and at no other time were nautches honoured and respected as they were in Raghunatha's court which was like a firmament of breathing stars. These were not ordinary nautch girls, but the hetaerae of the Heavenly Court; Mathuravani, Ramabhadramba, queens of song and poetry evoked admiration and respect as much as the court poets and musicians, Kings and members of the royal household and aristocrats sported with their love and knowledge of music and letters. Gradually this kind of life became tainted with lust.

Love, laughter and merry-making engrossed these poets of the south; they never thought of the morrow; they lived riotously and made their poetry exude nothing but meanest eroticism or elephantiasis of plot or plethora of descriptions. There was every kind of beauty except the beauty of light. When the nation ran to seed, the literature wilted. Great ideals were lost sight of.

Nothing more could be expected of a literature which had to rely for its development entirely upon the whims and fancies of the opulent rulers given to drink and women. To add to this, the Telugu language of the south had by that time lost contact with its roots, for it

had to live as a court language in a Tamil environment.

The state of things was not so bad in the Telugu country, though even there it showed signs of decadence. Poets like Kankanti Paparaju contributed their own share for the Prabandha literature though a sort of stereotypedness crept into their writings. To the same age may be ascribed the great popular writer, Vemana, who represented in himself the spirit of the age. By that time, with the fall of Golconda to the Mughal armies, a state of anarchy came to prevail throughout the country. There was insecurity everywhere for life, property and honour. Naturally, such a state of things would lead either to a pessimistic outlook or to an introspection. Some of the poets of the age such as Adidam Surana poured forth their agony in their works. Vemana was of a different kind; he went deep into the things, to the root cause of the miseries of the people. In his stinging verses, wit and sarcasm reverberate. He pointed towards the weakness in the social frame work, such as casteism, idolatry, superstition and religious feuds. It is true that his criticism was a negative one and that he showed no positive way out of the woods; but it must be remembered that he had his own limitations. He came from the community of the tillers of the soil and the pedantic intellectuals never took him seriously and did not recognise his greatness till C. P. Brown collected his verses and brought them to light in the early period of the 19th century.

Modern Period

The modern period of Telugu literature may be taken to have commenced with the beginning of the 19th century. This consists of three stages: 1. The age of the influence of the Western culture and English literature, 2. The age of Rao Bahadur K. Veeresalingam Pantulu

and 3. The modern Telugu movement and new trends in Navya Sahityam.

With the advent of the Portuguese, French and English trading companies, came the Christian missionaries who were interested in the study of the Indian languages because they could easily carry on their religious propaganda through the mother tongue of the Indians. During 1815-1840 Gordon and Prichett translated the Bible into Telugu. In 1832 C. P. Brown translated the Gospel of Luke into Telugu. This was rendered into Telugu verse by a poet of the Jangam creed in 1854; and there were several others like William Carey who continued the work of translating the Bible and C. P. Brown says that the correct rendering of each word had been settled while he prepared the English-Telugu Dictionary. Col. Colin Mackenzie (1753-1821 A. D.), Surveyor General of India collected many records of historical importance in various languages including Telugu.

It was Dr. William Carey who set up printing presses with types relating to several languages of India. His Telugu Grammar was printed in 1812.

A. D. Campbell was the first to prepare a Telugu-English Dictionary arranging the Telugu words in the alphabetical order. He also published a Grammar of the 'Teloogoo' language wherein he observed, contrary to the prevailing opinion among the Telugu scholars in the country, that the Telugu language did not have its origin in Sanskrit. Subsequently, Dr. R. Caldwell wrote Dravidian Comparative Grammar (1855-56) and confirmed the view of Campbell. Mr. Francis W. Ellis, of the Board of Superintendence for the College of St. George and a scholar of several languages, wrote in his introduction to Campbell's Telugu Grammar that Telugu belonged to the Dravidian group of languages and was not derived

from Sanskrit though it was, in diction, intermixed with the latter. Ellis further encouraged Pandit Pattabhi Rama Sastry to prepare a list of Telugu verbal roots with their conjugational forms to show the wide divergence between Telugu and Sanskrit.

Of all the western scholars who rendered service to the Telugu, C. P. Brown (1798-1884) tops the list by virtue of the various splendid services he rendered to the progress of Telugu language and literature. He compiled Telugu-English and English-Telugu Dictionaries (1852) and also adopted standard methods of Lexicography in which the Pandits that cooperated with him were retained by him. Prior to it, he prepared a Dictionary of the Mixed Dialects and foreign words used in Telugu. In 1840 he published a Grammar and had also Telugu Readers prepared by Pandits under his guidance.

Another equally important service which he rendered to Telugu studies was the publication of the ancient Telugu classics which he said "were in a deplorable state like those of Greek and Latin authors before the invention of printing". He acquainted the Telugu scholars with the standard method of editing the classics. He had many Pandits of the type of Jooluru Appiah to prepare commentaries for the classics, he published.

The Age of Rao Bahadur K. Veeresalingam Pantulu (1847-1919)

As a prelude to the age of Rao Bahadur K. Veeresalingam pantulu, may be presented an account of the Telugu literature that flourished during the first half of the 19th century.

Poets and scholars of this transition period (1800-1850) had the greatest veneration for the literary traditions of the country and held the renowned poets of

the past in high esteem. They respected the rules of grammar in varying degrees, and would always seek for an authority either the usage of the past poets or rules of grammar. Poets of the sothern school at Tanjore and Madurai freely used in their poems popular expressions and cared little for grammars of the past on the ground that their poems would delight the readers and become popular, when they could be easily understood. Prose literature flourished more abundantly in south-particularly at Madurai and to some extent in the coastal districts also. It did not strictly follow the old grammars or the Kavya dialect of the poets. In course of time a tradition was practically established which would give freedom to prose writers.

However, Chinnayasuri (1809-1862 A. D.) a Pandit of the Presidency College, Madras, settled the question of the language of the Telugu prose works, by his introduction of classical type of the language, in that branch too, by writing his Nitichandrika. He wrote for the guidance of the teachers and pupils, Balavyakaranam, a grammar which is based on the rules of ancient grammar and classical usages. His influence with the Government resulted in the introduction of the Kavya style for prose writing even from the early stages of writing.

Voeresalingam Pantulu was brought up in this tradition. He realised the usefulness of simple language but his ideas about the use of the spoken dialect were largely controlled by the tradition of Chinnayasuri, and of the pandits of his age. He therefore simplified the language but observed the rules of old grammars. It was only in the last days of his life that he realised that the Telugu Grammar, should be brought up-to-date, so that the language used in literature should be easily understood by the ordinary reader and the young authors

with ideas could easily express their thoughts in their language.

Voeresalingam stands between the old and the new ages of Telugu literature. He was the best product of the new influence of the western civilization on Indian thought and culture. He was a versatile and prolific writer; a social reformer and a refined scholar. All his works except the second edition of the first part of the Lives of Telugu poets and his autobiography were written in the 19th century (1860-1900) but the influence of his writings was more vigorously and extensively felt in the first quarter of the 20th century. He was neither a great Sanskrit Pandit, nor a brilliant poet. But, he had admirable courage of conviction, indefatigable energy, considerable acquaintance with culture—oriental and occidental, past and present, a correct estimate of literary values. He was in short a dynamic personality in the field of social reform and Telugu literature. There was hardly any branch of literature to which he had not contributed and whatever he wrote, be it an essay or a farce or a short poem of the Prabandha type or a drama or a novel or anything else, was read by many people with abiding interest as soon as it was published. His 'Lives of Telugu poets' was his monumental work and has been the basis for other works in the field till now. His writings are generally noted for the simplicity and directness of expression and uniformity of style. They were a source of inspiration for future writers.

His farces written in the spoken dialect were all intended to expose the prevailing evils of the society of his time. He translated some Sanskrit dramas into Telugu and they are still the best translations. His Harischandra Natakam is the first original drama and his Rajasekhara Charitra is the first novel in Telugu literature. In almost every new branch of Telugu literature

Veeresalingam's work may be regarded as the first to have a following.

Chilakamarti Lakshminarasimham may be regarded as the foremost follower of Veeresalingam in carrying on the literary work both as a poet and novelist, a playwright and journalist. There have been more than a hundred admirers and followers of Veeresalingam in the field of Telugu literature.

Of a different type, but of the same period were the Tirupati Venkata Kavulu. These were the twin poets, Divakarla Tirupati Sastry and Challapilla Venkata Sastry. In contrast to Veeresalingam Pantulu and his followers, they originated a school of revivalism which continues even now in its full vigour. In a style reminiscent of the best classical poets, they gained the favour and esteem of the Telugu intellectuals. All the best Telugu writers of the modern age, who prefer classical style, trace their inspiration in one way or other to those great poets. Though Tirupati Sastri passed away in 1920, Venkata Sastry lived till 1950 and was honoured in the last years of his life as the Poet Laureate of the Telugus. Their contribution to Telugu literature is immense. Of their work, Buddha Charitra and the dramas which deal with Bharata topics are even now eagerly sought after.

The modern Telugu movement which appeared with its full vigour in 1910 was sponsored by Rao Sahib G. V. Ramamurti and Gurazada Venkata Apparao and the occasion for its appearance was the result of a deplorable state of things for which the prevailing system of English education was partly responsible. Like other educated people of India, the educated Telugus paid little or no attention to a study of mother tongue or literature except for the purpose of examinations. While they were proud of their ability to write and speak in English they were not generally ashamed of their inability to write or speak in Telugu. Their

inability was emphasised when they were expected to write not in their own language but in the language, the model of which was set by Chinnaya Suri

The modern Telugu movement was not an innovation. It was an attempt to revive the old tradition of writing Telugu prose which had been in vogue up to the time of Chinnaya Suri. It claimed not only simplicity in language but also the recognition of modern grammatical forms because they had been used by later poets of eminence and are the living factors of the modern language.

The controversy raged for several years and though in the beginning, the movement was not successful in gaining ground in schools, colleges and the universities, it met with tremendous success in the country, later on. It gave full freedom of expression at a time when the political and social freedom was also within the reach of the people. There are now thousands of young writers in Telugu who use their own language. No dialect is out of court; each has its own place particularly in dialogues, in novels or dramas where the dialect of the speaker is most natural and appropriate.

New trends of modern literature have appeared in the twentieth century. Though this period extends over fifty years only, the volume of literature produced in this period is as much as that of the previous periods put together, though in quality it may be regarded as inferior by some scholars. It is not therefore easy to trace it chronologically and refer to all the authors worth mentioning, nor is it desirable to describe the merits and demerits of the writers of the Contemporary period. The safest course is to point out the trends of modern literature and trace their progress.

For the new trends which we notice in Telugu literature, our acquaintance with English literature was mainly responsible.

While scholars of Sanskrit and Telugu unacquainted with English followed the time honoured models, the English educated Telugus made their experiments on fresh lines. Influenced by a close study of the English literature, they introduced various new features into their mother-tongue. Novel, drama, one act plays, farce, essay, short poem, short-story, literary criticism, biography and auto-biography-all these branches of literature have been developed to a good extent in the modern period.

Much of this development is due to the co-ordinated efforts put forth by Telugu literary institutions such as Andhra Sahitya Parishad, Sahiti Samiti, Navya Sahitya Parishad, Andhra Sahitya Parishad of Hyderabad, The Progressive Writers Association and other institutions.

The history of the development of the various branches of Telugu literature in the modern period is beyond the scope of this survey and as such only a concise account of the most important of them is given below.

Modern Telugu poetry.

Telugu poetry, we have seen, received an undoubted impetus from stalwarts such as Tirupati Venkata Kavulu and Gurazada Apparao. In the wake of their impact there was an unprecedented revival of classicist poetry and, though the traditional prosodic patterns continued to be followed, there was also an undoubted flowering of individual talent.

From this point of view, among those who, while confining themselves to traditional metrics, showed exceptional sensibility, the names of Viswanatha Satyanarayana, Rayaprolu Subba Rao, T. Siva Sankara Sastri and Devulapalli Krishna Sastri are outstanding. Among these Krishna Sastri has a pronounced penchant for romanticism and an unusual felicity of expression. Together with these he had also

evinced a significant level of imagistic expression. Moreover, Krishna Sastri, more or less, began the practice of poetic recitations in gatherings not of earlier kavyas but of contemporary poetry.

If Krishna Sastri infused a tinge of the romantic temper and its associative emotions into Telugu poetry, Viswanatha's versatility embraced several forms of poetry: he could with equal facility be intensely lyrical as in Girikumaruni Premageetalu and exceptionally complex and classical as in his magnum opus Ramayana Kalpavruksham.

Apart from these two we also had Rayaprolu Subbarao whose Trinakanamu remains a classic. Among others, mention must be made of the talented team Pingali and Katuri whose Soundaranadam has attained the stature of a classic. Similar significance is to be found in the work of Vedula Satyanarayana Sastri ("Deepavali"), Basavaraju Apparao, Nanduri Subba Rao whose Yenki Patalu introduced a refreshing folk element into both poetic syntax and sensibility-. Duvuri Rami Reddi, Nayani Subba Rao ("Soubhadrani Pranayayatra"), Tummala Sitaramamurti Chaudhuri, G. Joshua and Vanamamalai Varadacharyulu ("Pothana Charitra").

All these poets wrote-and some of them continue to write-poetry of the most exacting standards. Yet one has to note that many of these poets never broke away from the past in their several areas of achievements. The syntactical variations we undoubtedly find in their poetry cannot be regarded as radical departures. They are innovatory but innovatory within the broad framework of conventional structures.

The impulse towards total innovations, must be said to begin with the publication of Mahaprasthanam by Srirangam Srinivasa Rao (popularly known as Sri Sri). He brought a radical poetic trend into Telugu by breaking away from the rigid, smothering

structures of classical prosodists. Moreover, he made poetry responsive to the contemporary socio-political situation by drawing inspiration from corresponding motifs. Therefore, while earlier poets did not lack talent, what they did lack was the capacity to correlate poetry with social compulsions. As such while poets such as Pingali, Katuri, Nayani and others are head and shoulders above the 'progressive' poets in innate sensibility, they seem to lack the capacity to relate themselves to contemporary socio-political reality. It is in this respect that 'progressive' poets such as Sri Sri have an edge over the others.

Therefore, modern Telugu poetry represents both the groups and both the tendencies: the neo-romantic and the modernist. Even Younger poets such as C. Narayana Reddy and Dasarathi show an undoubted romantic streak. Narayana Reddy's *Karpura Vasantarayalu*, for instance, is a very fine evocation of a romantic moment of history. Similar is the case with a poem such as *Silamurali* by Indraganti Srikantha Sarma.

Another important trend in contemporary Telugu poetry is what is popularly described as *Vachana Kavitha*. There are many significant names in this area: Arudra (Tamevaham and Cinevali), Bairagi (who, incidentally, translated Eliot's *Waste Land* into Telugu as *Marubhumi*), Ajanta, Kavirajamurti, Nayagara. It is, however, D. Balagangadhara Tilak and Kundurti who may be regarded as the most gifted among these *vachana* poets. Commonplace but highly effective imagery, novel syntax and stylistic virtuosity mark *vachana kavita*. Two more significant names in this movement are those of Madiraju Ranga Rao and Gopalachakravarti.

The most remarkable group of poets to emerge recently is, however, the one described as "*Nagna Kavulu*" (the "naked

poets") for whom poetry is not an aesthetic product catering to pleasure but a powerful instrument reflecting as well as expediting social change. Their poetry-embodied in the work of Nagnamuni, Nikhileshwar, Charabandaraju and others-is denuded of all artifice and tries to present glaring social injustices with utmost fidelity to fact.

Novel and Short-story

Story writing had its commencement in the 17th century but the narration of a fairy tale was stereotyped with a characteristic order and no artistic merit. Novel, novelette and short-story as works of art developed only after our writers came into contact with English literature. The earliest novels commencing with Viresalingam's *Rajasekhara Charitra*, which is to some extent based on Goldsmith's *Vicar of Wakefield*, were translations of English and Bengali novels.

Bankim Chandra Chattopadhyaya's novels in Bengali attracted the attention of our Telugu writers of whom O. V. Dora Samayya translated *Ananda Matham* (1907) and *Kapala kundala* (1908); C. Bhaskararao wrote *praphulla* or *Devichoudhurani* and Chillarige Srinivasarao wrote *Saivalini* (1910).

The emergence of the Telugu novel as a distinct form of literature goes, as far back as 1872, a year memorable for the publication of *Sri Rangaraja charitra* by Narahari Gopalakrishnamma Shetty, the first novel in Telugu. During these hundred and odd years, Telugu novel has shown astonishing vitality and range and has attracted the talent of the most eminent Telugu litterateurs.

Original novels were no doubt written in the last years of the previous century as the result of a Prize competition by Chintamani organisers. Of the prize winners, two were prominent: Chilakamarti Lakshminarasimham as author of *Ramachandra*

Vijayam (1894), Hemalata (1896) and Ahalyabai (1897-8); Khandavaili Ramachandrudu as author of Dharmavatl Vilasamu (1893), Malatiraghaviyam (1895) and Lakshmi Sundara Vijayam (1896). Keta-varapu Venkata Sastri's Rajyalakshmi and Lakshmi Prasadam were also novels based on social subjects.

Some Parsi tales were translated by Krottapalli Suryarao, Amire Hamza and Fasane Azayab. Suryarao also wrote original novels like Guna sundari.

Dodla Venkata Ramareddi wrote Kalavati as a translation of Indulekha in Malayalam by Chandu Menon.

Historical themes of early Mohammadan times of Rajaput heroes of later Mughal period, of Maharatta history, of Kakatiya heroes and heroes of Vijayanagar empire were the basis for novels like Vellala Subbarao's Rani Samyukta (1908), Rayasam Venkata Sivudu's (1872-1953) Balamba based on a medieval Indian Story and such others.

Telugu novel, however, should be regarded as acquiring a distinct mark of modernity with the publication of Malapalli by Unnava Lakshminarayana. If the novel can be regarded as a mirror of existing social situation, Malapalli eminently qualifies itself for such a definition. It was fraught with the radical ideas of social reform just emerging into prominence with the advent of Gandhiji into the political scene. Gandhian ideology is the warp and woof of Malapalli and Unnava infused into the novel tremendous social relevance. Moreover, stylistically also, it has great significance for Unnava uses an easy, natural idiom of spoken Telugu. All these factors undoubtedly make Malapalli a classic.

If social protest found a fervent champion in Unnava Lakshminarayana, the necessity for total freedom in the exercise of

one's individual impulses—primarily those of sex—found a vigorous champion in the most gifted of Telugu novelists: Gudipati Venkatachalam. His novels show an uncompromising commitment to freedom of sex, of feminist liberation—in short, freedom from all repressive ideas and beliefs was the animating impulse behind Chalam's fiction. Above all, Chalam wrought for himself a lucid, racy style which to this day remains unimitable—though the closest who comes to this is Rachakonda Viswantha Sastri,

The development of the Telugu Novel in its quest for modernity took further, interesting directions in the work of three significant novelists: Viswanatha Satyanarayana, Adavi Bapiraju, T. Gopichand.

Viswanatha's versatility needs no elaboration: there is no form of literature which he had not touched or transformed. He found the novel a popular mode to articulate his strong ideological convictions. He was a stout defender of all that is valuable in tradition—though his strong expressions led critics to regard him as obscurantist.

Viswanatha portrayed in Veyipadagalu, his magnum opus, an entire culture and way of life getting disfigured and distorted under the relentless impact of so-called 'modernity'. In its broad canvas encompassing almost the totality of Telugu social and familial life, Veyipadagalu may be regarded as a miniature novelistic epic depicting a cross-section of Telugu life. More-over, the novel is instinct with an almost encyclopedic range of themes and motifs and the spectrum of its characterisation is so rich and varied, and the use of symbols and metaphors is so deep and suggestive that the novel is undoubtedly a triumph of the narrative art.

Viswanatha was a prolific writer with more than sixty novels to his credit. Throughout his novels he is an uncompromising, committed traditionalist—though he

he is not an obscurantist. He appreciated elements of modernity but the real test was their accordance with the core of what he assumed as the inflexible core of tradition.

This position is to a certain extent something which Adavi Bapiraju shared with Viswanaatha but with less rigidity. Bapiraju is however a romanticist in the best sense of the word and his forte was the family and his novels depict with tenderness and delicacy some of the familiar, but most moving contexts of family life. Though he wrote a number of historical romances he excelled in the portrayal of familiar sentiments as in his classic Narayana Rao.

Viswanatha and Adavi worked, however, within the confines of tradition and implicitly believed that traditional values have enough vitality in them to need revamping. This somewhat complacent traditionalism received a rude shock with the emergence of Gopichand. Gopichand was, at least initially, a person unable to acquire a focussing point which relates the traditional and the modernistic. The resulting intellectual and spiritual dilemma is articulated in Asamardhuni Jeeva Yatra the earliest and the most significant novel Gopichand ever wrote.

This novel is significant in several ways: it is primarily the initiator of what may be called interior exploration in Telugu novel. As such the novel represents a landmark and Gopichand should be regarded as the pioneer of the psychological novel in Telugu. In depicting the interior disturbances of his protagonist in Asamardhuni Jeeva Yatra, Gopichand shows an outstanding capacity to naturalize the stream of consciousness technique in Telugu literature. This is in itself an innovation. Moreover, Gopichand's novels show a progressive rejection of the earlier materialistic stance and in his later fiction parti-

cularly in Pandita Parameshwara Sastri's Veelunama-he is mellowed and shows an astonishing capacity for metaphysical quest. This quest for the ultimate meaning of life-while metaphysical-never affected the sheer readability of Gopichand's novels. This assured him to the end a formidable place as one of the most popular of Telugu novelists.

This psychological exploration of individual predicament may be said to have achieved a further dimension of significance in Butchibabu. His Chivaraku Migiledi is undoubtedly one of the greatest novels in Telugu literature. Butchibabu is essentially a humanist and his entire fiction is bound together by the pervasive theme of the quest for and fulfilment through love. Moreover, in depicting the complexity of feminist sensibility, Butchibabu has few peers. And, Butchibabu's prose also is remarkably supple and highly evocative.

Besides these novelists, some of the more significant names in the fifties and sixties are those of Rachakonda Viswanatha Sastry and G. V. Krishna Rao. Rachakonda is an innovator in style and essential sensibility. He depicts the anonymous and therefore the insignificant life of the average middle classman in a subtle and inimitably ironic way. As such he has written in his fiction some of the most scathing and yet stylistically significant criticism of contemporary social situation.

G. V. Krishna Rao shows a correspondingly acute awareness of the anomalies in social structure. His Keelu Bommalu shows a rare insight into the rural milieu and the psychology of the rural people. Krishna's language also is chaste, lucid and intensely individualistic-rich with the peculiar, yet charming idiom of the countryside. A comparable talent is found in Balivada Kanta Rao whose Godameeda Bomma is a classic.

An interesting experiment in Telugu fiction is the one attempted by Poranki Dakshinamurthy who wrote novels using the distinct dialectical variations of the three regions of Andhra Pradesh : Andhra, Telingana and Rayalaseema. A comparable experiment in this regard is Dasarathi Rangacharya's 'Chillara Devullu'.

The most outstanding feature, however, of post-independence Telugu novel is the emergence of a large and constantly increasing number of women novelists. These include talents of differing order : Malati Chandur, Bhanumati, D. Visalakshi, Muppalla Ranganayakamma, Vasireddy Seeta Devi, Madireddy Sulochana, Yeddanapudi Sulochana Rani, etc. Among these T. Hemalatha has a distinct mark of her own and in her passionate intensity reminds us of Kamala Das.

Apart from these figures, the novel continues to enlist the talent of a number of writers. While it continues to be the most popular form of literature, the quality cannot be said to sustain any scrutiny. Most of the novels are formula-ridden narratives and while readability is there they have nothing else to commend. Good novels, however, continue to surface : an instance—R. S. Sudershanam's *Samsara Vriksham*, a sensitively written novel, though occasionally there is a tendency to be pontifical.

Besides the form of the novel, one of the most interesting developments in the modern period in Telugu literature is the tremendous popularity of the short story. Gurajada Apparao is the first to write short stories in an artistic manner with awareness of technique; but he wrote only a few stories.

Weeklies and monthlies such as *Andhra Prabha*, *Andhra Patrika*, *Andhra Jyoti*, *Jyoti*, *Yuva*, etc.—and these are only a few of the many—continue to give sustained

support to this form. In fact it is in the field of short story that many Telugu writers seem to have achieved eminence which merits wider recognition through translations.

It is of course not possible—nor is it desirable—to draw up a list of eminent Telugu short story writers. Yet one can safely state that any list should include the names of Butchibabu, Gopichand, Malladi Ramakrishna Sastry, P. Padmaraju, K. Kutumba Rao. Padmaraju's "*Gali Vana*" won a prize in an international contest. His "*Padava Prayanam*". similarly, is an intensely moving story of an apparently irrational attachment of a young rustic girl for her worthless lover.

Kodavatiganti Kutumba Rao's forte is the family and he has an incomparable gift for depicting the paradoxes of middle class—usually Telugu brahmin—families. And his language also, in keeping with his theme, blends effortlessly journalistic spontaneity and ease with deeper, satirical implications.

An interesting short-story writer who brought a subtle humour into Telugu literature is Munimanikyam Narasimha Rao. His *Kantham Kathalu* treat with a discreet comic sense, the anomalies lurking behind an apparently placid domestic life. Narasimha Rao's work is in several ways comparable to that of Bhamidipati Kameswara Rao in drama for both of them possessed and evoked a rare sense of the comic. A more interesting variation of this sense of the comic—though relying mainly on verbal twists and turns—is evident in Mullapudi Venkata Ramana and the most gifted of contemporary Telugu satirists : Rachakonda Viswanatha Sastri.

Apart from these writers, the short story continues to enlist the talent of many writers. Ichchapurapu Jagannatha Rao, though a novelist with a rare gift for psychological

analysis of character seems to be more at home in short stories and has written some very fine stories. Similarly, Kalavakolanu Sadananda, Malladi Venkata Krishna Murty, Avasara Ramakrishna Rao, Manjusri, V. Panduranga Rao, P. Subrahmanya Sharma are some of the short story writers who deserve special mention. Women also have excelled in this area and one should mention the names, in this regard, of K. Ramalakshmi, Vasireddi Seetadevi, Dwivedula Visalakshi, Kalyana Sundari, Jagannath, P. Nirmala Prabhavati, P. Bhanumati, Y. Sulochana Rani etc. Many of these women writers are prolific novelists also-though much of their work seems to be topical and slightly formula-ridden.

Among other short story writers-and novelists-Beena Devi stands apart both in the originality of her perception and evocative, highly individualistic dialect. She has an acute insight into the social situation and has an unusual capacity for rich and suggestive linguistic manouvres.

Drama and One-Act Plays

For some reason or other, Telugu drama-either original or translation-did not appear until the dawn of the modern age. There were only Yakshaganas or street plays which were of the type of the English Opera; they were developed in the Telugu country and were very popular at Tanjore in the south. Professional troupes travelled over the country and exhibited their performances. This usually commenced at about 11 p. m. and went on till day break in the glow of torches. It is only after educated Telugus attended English theatres and after theatrical troupes toured over the country and staged their Hindi plays that the need for the Telugu dramas was felt. The Maharajah of Vizayanagaram, Ananda Gajapati started a Dramatic Association at his place but was interested in the performances of Sanskrit plays. It was then that translation of Sanskrit dramas appeared in Telugu.

Kokkonda Venkataratnam's Narakasura Vijaya Vyayogam and Veeresalingam's Abhijnana Sakuntalam were the earliest translations. Viresalingam also translated Shakespeare's Merchant of Venice and Comedy of Errors; and his Harischandra Natakam was probably the earliest original Telugu drama. But, the earliest playwrights who wrote for regular organised dramatic societies were Dharmavaram Krishnamacharya and Kolachalam Srinivasarao. The former was the author of about thirty drams of which Chitraniyam, Prahlada, Padukapattabhishekam and Vishada Sarangadhara have been most popular for the stage. The author himself was a born actor and trained by him, his nephew Tadipatri Raghavachari became a distinguished actor of national and international fame. Krishnamachari is known as "Andhra Nataka Pitamaha." Kolachalam Srinivasarao also wrote many drams of which Vijayanagara rajyapatnam (Fall of Vijayanagar Empire), the first historical play, is the best. A little later, Chilakamarti Narasimham came to prominence as a playwright. Of his several dramas, Prasannayadavam relating to the story of Narakasura and Gayopakhyanam relating to a puranic legend have been most popular and have been staged all over the Telugu country. Balijepalli Lakshmikantam (1881-1953), a renowned poet was the author of Harischandra, a drama which brought him fame as it became very popular for the stage. Ichapurapu Yajna Narayana's Rasaputravijayam relating to the loyalty of Durgadas who lived in the time of Aurangzeb, was the second historical drama which offered ample scope for acting. Vedam Venkataraya Sastry's Prataparudriyam, which had a historical basis and also legendary support, though it satisfied all the laws of dramaturgy, displeased the Pandits because it contained the spoken dialect for the minor characters.

But it was encouraging to Gurazada Apparao who was then writing his Kanya

Sulkam, the first social play. Apparao was a creator of characters like Girisam, Madhuravani, Lubdhavadhanulu and Ramappantulu, each of which is now often used metaphorically to devote the characteristic features of persons in our society. Kallakuri Narayanarao's Varasulkam (meaning bridegroom's price) came as the counterpart of Apparao's Kanyasulkam (meaning bride's price); and though it became popular for a time is not so renowned. But Narayanarao's Chintamani based on the legend of Bilva Mangala has become very popular because it created the character of Chintamani. Special mention must be made of Panuganti Lakshminarasimharao as a prolific playwright with about thirty dramas (plays and playlets) relating to puranic legends and one social play known as Kanthabharanam. For twenty years his dramas were staged in coastal districts,

Apart from these, there are many translations of Sanskrit dramas or those by Bengali writers like Rabindranath Tagore and D.L. Roy. There are about two hundred of such translations.

One-act plays had their origin in the farces of Viresalingam and Chilakamarti Lakshminarasimham. The short plays of Bhamidipati Kamesvararao (1897-1958), are immensely interesting because he created characters and his humour is always delightful.

Telugu Drama in the modern period seems to consist, by and large, of relentless pursuit of a tested formula that ensures commercial success. The impact of the film seems to make the drama wither. Consequently, slick productions abound while real aesthetic merit is lacking,

This does not, of course, mean that talent is totally absent. Even as early as 1920's several writers tried their hand at drama. While Nori Narasimha Sastry wrote one of the earliest one act plays in Telugu

entitled Somanthavijayam, Chinta Dikshitulu extended the mythic motif into drama by his Sabari and Ahalya. What is interesting in these dramas is the dialogue which is free from the stagey and stilted diction of classical plays.

We have already noted that the modern dramatic movement received a tremendous liberating influence from Gurajada Apparao's Kanyasulkam. In the wake of this the dialogue in drama tended to become, progressively, closer to ordinary speech rhythms.

Gudipati Venkatachalam, though primarily a novelist, wrote some memorable plays. Among these Chitrangi is an adaptation of a popular theme but Chalam succeeded in infusing the play with contemporary relevance. Similar gift is seen in Viswanatha Satyanarayana's Anarkali and Nartanasala. Though the themes are mythical, Satyanarayana shows a rare gift creating effective situations.

The tendency towards greater and greater social relevance of Telugu drama becomes more prominent with P.V. Rajamannar. His Deyyala Lanka and Yemi Magavallu are intensely effective plays. A comparable gift for acute social analysis is evident in the dramas of V. R. Narla. Narla's forte is the rural milieu and in analysing the mentality of rural folk, Narla has very few peers. His collection of plays called Kottagadda contains his best work and is instinct with vigour and vitality of the spoken language rendered effectively dramatic.

In the field of recent Telugu drama, however, Atreya's name should find a prominent place. Atreya has an uncanny dramatic sense and has, in addition, an unusual capacity for racy dialogue. Atreya is a radical thinker and has made deft use of the medium of drama to communicate an intensely original point of view.

Among other novelists one should mention, Piniseti Sri Rammurthy. Kopparapu Subba Rao, Aniseti Subbarao, Butchi Babu, Arudra.

Telugu drama, however, received a new lease of life with several dramatists trying their hand at depicting social problems. This drama can be described as the drama of ideas broadly. There is a tendency in such dramas to articulate the dramatists' ideas through a central character, particularly through a long speech in the end.

Among these dramatists mention must be made of Bellamkonda Ramadasu ("Masterji", "Punarjanma"), Avasarala Surya Rao ("Panjararam"). Often, the dramatist drew inspiration from western dramatists such as Gogol whose "An Inspector Calls" has been adopted by many dramatists such as Kopparapu Subba Rao. Another significant name in this regard is that of Kodali Gopala Rao whose "Chairman" is an effective drama.

Among others who have used the dramatic form most effectively, one should mention Sunkarao. Vasiriddi, D. V. Narasa Raju, Korrapati Gangadhara Rao, Gollapudi Maruti Rao, Somanchi Yegganna Sastri, Bhamidipati Radhakrishna, Ravi Kondala Rao.

Another dramatic form which was popularised by the radio was the radio play where music is given prominent place. In this area those who deserve mention are Devulapalli Krishna Sastri, Gora Sastri, Rajanikanta Rao,

Essays and Literary Criticism

Among the new trends of Modern Telugu literature, Essay-writing occupies a prominent place. The first essayist is Samineni Muddu Narasimha Nayudu who with his knowledge of English and Telugu wrote his essays during 1850-60 on about eight topics and published in 1862 a collection of them under the caption of Hitasuchini.

He adopted the use of the spoken language of the learned, deliberately in opposition to the archaic literary language used by Chinnayasuri, his contemporary. But in a few years Chinnayasuri's influence prevailed and Essay-writing too took to the literary language because the Telugu public do not generally read essays and as publishers do not generally publish them, unless they have got a chance of being prescribed as text books for University or other examinations. The first essayist of this new order is Viresalingam who wrote many essays relating to education, social customs, moral instruction, and general knowledge. Chilakamarti Lakshminarasimham following the example of Viresalingam wrote several essays on a variety of topics. But it is only essays relating to language, literature and literary criticism that have made good progress. Vavilala Vasudeva Sastri's essay on Andhrabhasha published in 1861 is probably the first essay on this subject. In 1896, T. V. Seshagiri Sastri published in two parts his essays on Andhrabhashatattvam and K. Gopal Rao Nayadu published his essay on Andhrabhasha Charitra Sangraham. A number of essays on language appeared in Telugu Journal 'Amudrita Grantha Chintamani' during 1885 and 1903. In 1896, K. R. V. Krishnarao, Zamindar of Polavaram published his essay on Andhrabhashabhivridhi. Essays relating to controversy on literary and spoken Telugu were written during 1912 and 1920. Gidugu Ramamurti's essays relating to the Telugu language published in 1934 by the Navya Sahitya Parishad exhibit the author's vast study, scholarship, powerful expression and good style. Essays on topics relating to literature commenced with Kasibhatta Brahmayya Sastri's Bhaskarodantam relating to the identification of Bhaskara, the author of Ramayana published in 1898. Venneti Ramachandrarao published his critical essays on Manucharitra and Vasucharitra. Innumerable essays have been published in

the leading Telugu journals during the last forty years.

Lengthy essays on literary criticism are very few and far between. The work of Viresalingam, Gurazada Sriramamurti, Vedam Venkatarayasastri and other of the first decade of the 20th century are of the traditional type. Dr. C. R. Reddi's Kavitvatattva Vicharamu is the first of the modern type of literary criticism. With western theories of literary art, he reviewed Telugu Prabandhas like Kalapurnodayamu. The book exhibits the author's literary tastes and an admirable insight into the hearts of the poets.

A comprehensive literature and books of the series of 'Men of letters in Telugu' has yet to be published. An attempt was, however, made long ago and a few books like Sringara Srinatha by Veturi Prabhakara Sastri had appeared.

Women Writers

Among the poetesses of the last years of the 19th century Mamidanna Subhadramma deserves notice. She composed Ramayana in dvipada metre; it was based on the songs previously composed under the caption of Adhyatma Ramayana Kirtanalu. The language is literary and simple and the style is melodious. Inspired by Viresalingam, Kotikalapudi Sitamma (1871-1914) came to prominence as a good poetess and a speaker. Her Sadhurakshaka Satakam is written in a charming style. The story of Ahalyabai is depicted in an inspiring manner. Her biography of Viresalingam is simple and her vigorous verse is inimitable. Bhandaru Achchamamba was of the same age but she was brought up in a different atmosphere. She was a good scholar of English, Mnrathi and Telugu; and she was not a poetess but a writer of graceful prose. Abalasachcharitratnamala containing interesting stories is her masterpiece. Siram Subhadramma (1875-1947)

was too modest to give publicity to her poems which had the polish of good poetry. But some of her short poems appeared in Grihalakshmi, Bharati and other leading Telugu journals. She wrote many poems and a novel 'Jagilam' based on a French story; of poems, her Ramayana known as 'Subhadra Ramayana' is the best; it follows the original in Sanskrit but is not a literal translation; and it contains attractive descriptions and beautiful ideas.

Among the earliest scholars of English, Sanskrit and Telugu, stands the most brilliant poetess Kallakuri Mahalakshmi Sundaramma (1914-40), who during her short span of life of about 26 years, exhibited her poetic art not in Telugu but in Sanskrit and English. There is, however, one Telugu piece in prose Prabodhasudhakaram, an adaptation of Sankarsawami's work in Sanskrit. She was the daughter of Seshamma, editor of Hindu Sundari in the time of Viresalingam. Vinjamuri Venkataratnamma was about this time editing Anasuya a Telugu monthly and writing poems, stories and essays. Her Saradalekhalu are very interesting.

Grihalakshmi, a Telugu monthly journal founded by Kesari has been very popular among the educated Telugu women and other writers. Many ladies of this age published their poems and stories in this journal.

The field of journalism attracted many women writers too. Pulugurti Lakshminarasamma (1878-1953) edited Savitri for some years. She belonged to a family of scholars and was the authoress of several poems like Mahilabodhini, songs like Mangalaharatulu, and a few novels and short-stories.

The fair sex does not lag behind in its contribution to Telugu literature and among the contemporary writers, there are many women writers of promising talents who

will no doubt leave their impression on the future of the Telugu literature.

In the end, a mention should necessarily be made of the Telugu journalists, who in spite of many hindrances, have been serving the cause of the Telugu literature. They are instrumental in bringing out a new style of expression and a uniformity into the spoken language.

One of the interesting developments in the modern period is the expansion of the number of periodicals specially meant for women. While women continue to be the most popular novelists, they have now their own periodicals-such as Vanitha, Mahila, Vanitha Jyothi etc.

Contribution of Andhras to Sanskrit

It will not be here out of place to give a short account of the contribution of the Telugu people to the common storehouse of knowledge, the Sanskrit literature, which remained throughout the long period of ancient and medieval history and even now remains, to a good extent, as a source of inspiration for all the regional cultures of India.

The earliest Sanskrit writer from the Telugu area is Apastamba, the author of complete set of Srauta, Grihya, and other Dharma sutras, which is available in its entirety. There is a good deal of controversy about Apastamba's time, but it can be said that he existed somewhere about 300 B. C.

Then upto 2nd century A. D. we do not come across any Sanskrit writer among the Telugus, as Prakrit had been the favoured language in the intervening period. Mention was already made of two books of the period, the Saptasati and Brihatkatha, which in later Sanskrit recensions influenced that literature immensely. Apart from these two books, a good amount of Buddhist

literature in Prakrit must have been produced naturally in that vast period of 400 years, but the later Hindu bigotry wiped away every vestige of it.

In the 2nd century A. D. or thereabouts, the Buddhists too switched over to Sanskrit and we find then the great protagonists of Mahayana such as Nagarjuna, Bhavaviveka and others who lived on the banks of Krishna and Godavari in the Telugu land, writing their treatises in Sanskrit. The commentaries on Prajnaparamitas which form the base of the Mahayana edifice took shape in the fertile double delta of the Godavari and the Krishna.

Dignaga of the 6th century, may be taken to be the last of these great Buddhist writers in Sanskrit, that lived in the Telugu area. He was the author of good many books on Buddhist Nyaya principles.

Then came the Vedic religion of sacrifices which found its advocate in Kumarila of the 8th century A.D., a native of the northern Telugu land, who originated a special school of Purvamimsa and was the author of many books. The most well known of them is Sloka Vartika.

Bhavabhuti, the great Sanskrit poet next to Kalidasa, is said to have had his education under Kumarila and, as such, though most of his work was done in Northern India, it will not be improper to include the great dramatist's name in the survey. His Uttararamacharitra, Malati Madhavam and Mahavira charitra are works well known throughout the Sanskrit world for their unorthodox approach and grandeur of style.

Sri Ramanuja, who did much to propagate the Visishtadvaita philosophy is considered by some authorities, to be of Telugu parentage. He is widely known as the celebrated author of the Sri Bhashya and Gitabhashya which are commentaries on

Brahmasutras and Bhagavadgita respectively.

Even the relatively dry subject of prosody had had its favourites then. Janasraya (most probably Madhavarman of Vishnukundi line c. 6th century A. D.) wrote or caused to be written a Janasraya-Chandovicchitti to expound that subject. It is said that he gave therein a brief account also of the Desi metres found in Telugu poetry.

The eastern Chalukya period and the early Kakatiya period were characterised by lack of original works in Sanskrit, but the later Kakatiya period gave scope for many Sanskrit writers of whom Viḍyanatha occupies a prominent place. He is often identified with Agastya, the reputed author of 74 Sanskrit Kavyas in all, among which Balabharata, Krishnacharita, and Nala Kriti Kaumudi are only now available. He was more widely known as the author of Prataparudrayasobhushana, an authoritative work on poetics, which he dedicated to this royal patron, Prataparudra II (1295-1323 A.D.). The ruler was himself a poet and was the author of a niti work of which extracts are only available now in the anthology, Sukti Sara.

Then, the vacuum created by the overthrowing of Kakatiya power was filled up by the Vijayanagar rulers and the Reddi kings. Madhava Viḍyaranya and Sayana, the brothers who took the leading role in establishing at Vijayanagar a nucleus to co-ordinate the Hindu resistance to the invading Muslims, served the cause of Sanskrit literature too to the best of their abilities. By the time, the whole of India, north of Krishna, lay prostrate under the feet of the invaders and Sanskrit literature had to a great extent to rely upon the efforts of the people and rulers of the south for its development. Viḍyaranya and Sayana were prolific writers. They not only produced a vast amount of literature mostly philosophical but also patronised many

writers. This is the age which saw the emergence of standard commentaries of Vedas and other sacred literature from the pen of Sayana. On the east coast, the Reddi kings too did not lag behind. Vamanabhattabana, who was patronised by the Reddi king, Peda Komati Vema, wrote many Sanskrit Kavyas and plays among which Vemabhupala Charita, a prose romance of considerable length, achieved a notable measure of success. The ruler, Peda Komati himself was a poet and many kavyas, commentaries and a treatise on music are attributed to him. His predecessor, Kumaragiri (1386-1402 A.D.) was also a poet and patron of letters. A work on dance, 'Vasantarjiya' is attributed to him. The brother-in-law of this king, Kataya Vema is well-known for his commentaries on the dramas of Kalidasa. The age was conspicuous by the profound patronage showered on Sanskrit literature, which resulted in the production of a vast literature, a survey of which is out of place here.

However, a mention should be made of Rasarnavasudhakara a masterly treatise on the rules of dramaturgy by Simhabhupala of Rachakonda (c.1350). He was also the author of Ratnapanchalika (or Kuvalayavali), a Sanskrit drama and Sangita ratnakara.

Then comes the age of Krishnadeva Raya, the scholar, the poet and the royal patron of letters of the 16th century. He wrote with great eminence in both Sanskrit and Telugu. His Sanskrit drama, Jambavati-parinaya is distinguished by a very rare kind of poetic and dramatic skill.

Of the same period, but of a different category is Sri Vallabhacharya, the founder of Suddhadvaita. He was born of a Telugu Brahmin family in Konaseema (Godavari delta) and propagated his philosophy throughout India and secured a place among the great Acharyas of the country along with Sankara, Ramanuja and Madhava. He was a prolific writer and good amount of reli-

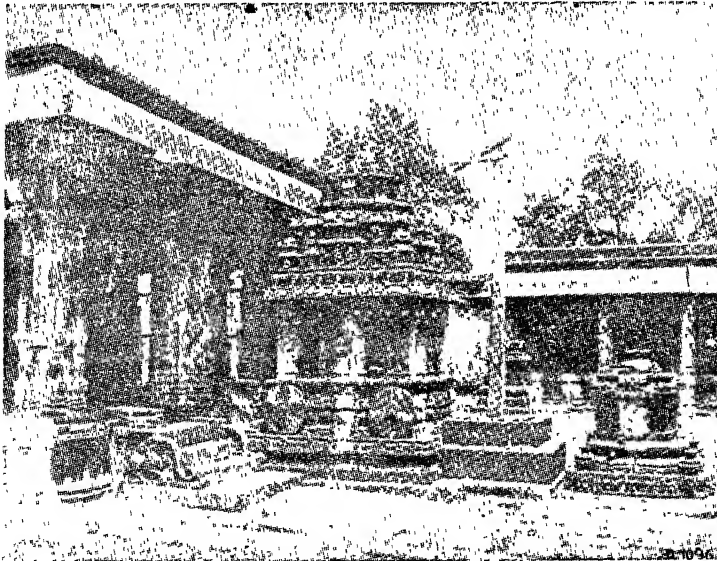
gious literature was produced by him. The followers of his philosophy are now to be found in Gujarat, Rajasthan and Western India.

The fair sex too had its share in the contribution. Gangadevi, wife of Kumara Kampa of 15th century graphically depicted the achievements of her husband in a poem known as Madhura Vijayam; and in the 16th century we come across another one Tirumalamba who wrote Varadambika-parinaya, a historical champu. In the age of Tanjore Nayaks, the poetess Madhuravani achieved a Good name by her Ramayana-sara. The Nayak age too saw the emergence of some minor Sanskrit poets of Telugu origin.

No account of the Sanskrit writers of Andhra can be complete without mention of Jagannadha Pandit Raya. He was a native of the Godavari valley in Andhra and

came of a family of eminent Sanskrit pandits. After attaining a high degree of proficiency in various branches of Sanskrit learning, he went on a tour to Northern India where in course of time, he functioned as a tutor and instructor in Sanskrit to Darashukoh, the Mughal prince. Shahjehan honoured him by the title of Pandita Raya. Of the many works of Jagannatha, Rasa Gangadhara, a work on poetics, stands even now, and is respected as such throughout India, as the best and unrivalled authority on the subject. He was also the author of several lyrical poem in Sanskrit such as Gangalahari.

Then comes the age of Krishnadeva Raya, the scholar, the poet and the royal patron of letters of the 16th century. He wrote with great eminence in both Sanskrit and Telugu. His sanskrit drama, Jambavati parinaya is distinguished by a very rare kind of poetic and dramatic skill.



MILESTONES IN THE DEVELOPMENT OF TELUGU LANGUAGE AND LITERATURE

300 B.C.-1030 A.D.- The PRE-NANNAYA PERIOD :

- (1) Many Telugu words crept into the Prakrit language in the early periods, when Prakrit was favoured by the rulers.
- (2) Later, Telugu village names and personal names are often met with.
- (3) The 7th century A.D. saw the emergence of inscriptions in Telugu.
- (4) The first Telugu verse is to be found in an inscription of 849-850 A.D.

1030 A.D.-1400 A.D.- The PERIOD OF THE TRINITY .

- (1) The Telugu *Mahabharatam* was begun by Nannaya who left it unfinished (c. 1030)
- (2) Tikkana finished the last 15 *Parvams* in the latter half of the 13th Century.
- (3) Errapragada, in the latter half of the 14th century completed the intervening portion.
- (4) The intervening period between Nannaya and Tikkana saw the emergence of Saiva poets such as Nanneehoda and Somana and Vaishnavite poets as Bhaskara and Ranganatha.
- (5) Apart from *Mahabharatamu*, the outstanding products of the period are *Kumarasambhavam*, *Basavapurānamu*, *Panditaradhya Charitramu*, *Ranganatha Ramayanamu*, *Bhaskara Ramayanamu*, *Narasimha Purānamu* and *Uttara Harivamsamu*.

1400 A. D. To 1500 A. D. - THE PRE-PRABANDHA PERIOD :

- (1) The age was dominated by Srinatha and Potana.
- (2) Of the writings of the former, *Sringara-naishadham* stands as the forerunner of the Prabandhas. The *Bhagavatamu* of the latter stands unrivalled in devotional literature.
- (3) Tallapaka Annamacharya who composed lyrical devotional songs belongs to this period.

500-1800 A.D. - THE PRABANDHA PERIOD :

- (1) The foremost of the Prabandha poets adorned the court of Krishnadevaraya who was himself writer of a Prabandha "*Anukta-malyada*."

- (2) This was the period which saw Peddana, Timmana, Dhurjati and Radhamadhava.
- (3) They were followed by such eminent writers as Surana, Ramarajabhushana and Tenali Ramakrishna.
- (4) The fall of Vijayanagar drove the Telugu poets to the south to the court of the Nayaks. Chemakura Venkata Kavi stands as the only eminent one of those poets. Decadence sets in
- (5) Kshetragna composed his *padams* in this period.
- (6) Kankanti Paparaju and probably Vemana, the writer of the popular verses, belong to this period.
- (7) The best writings of the age are the *Manu Charitra*, *Purjatapaharanam*, *Ramabhyudayam*, *Kalahasteswara*, *Mahatmyam Kalapoornodayamu*, *Vijaya Vilasamu* and *Uttara Ramayanam*. The Vemana verse stand on a different footing altogether.

1800 A D -MODERN PERIOD .

- (1) Introduction of the Telugu printing press in 1812 by Dr William Carey.
- (2) The contributions by Western Scholars like Caidwell and Brown.
- (3) The introduction of the classical way of prose writing by Chinnaya Suri.
- (4) The Renaissance due to the efforts of Sri Kandukuri Veeresalingam Pantulu.
- (5) The Tirupati Kavulu revitalise the classical poetry.
- (6) The introduction of spoken language by Gurazada into poetry.
- (7) The modern Telugu movement led by G.V. Ramamurti (1910).
- (8) Introduction of Telugu as official language by Government of Andhra Pradesh up to taluk level.
- (9) Formation of A.P. Sahitya Akademi. 1957.
- (10) Establishment of International Telugu Institute. 1975.

THE FINE ARTS

"The true work of art is but a shadow of divine perfection"

—Michael Angelo

ARCHITECTURE

As in the case of the other parts of India, the earliest specimens of architecture of the historical period, in Andhra too are more or less of a religious character rather than secular. The stupas in the Krishna valley of the Satavahana period are the parents of later ones, such as those constructed at Nagarjunakonda by the pious princesses of the Ikshvaku royal family.

The Satavahanas are the most powerful dynasty of rulers in the Deccan that asserted themselves after the decline of the power of the Mauryas and the architecture of their time is represented by magnificent specimens in the different caves of western India and in the stupa at Amaravati towards the east. The cave temples in Western India like those from Karle, Bhaja, Kondane, Bedsa, Nasik and Ajanta show distinct types like apsidal chaitya hall, *sangharamas* or monasteries with monk cells—the former with the stupa of the *uddesika* type introduced towards the further end near the apse. Simple and storeyed cave structures with supporting pillars and pilasters crowned by capitals decorated with animal figures like elephants, lions and horses sometimes winged and carrying riders, with arched and lattice windows, show the earliest phase of this type of architecture in India.

The facade showing the arched roof of the simple monastic cell of the Mauryan period from the Barabar hills has its prototype at Guntupalli in Andhra near Vijaya-

wada. This is an early one of the Satavahana period.

Judging both from literature and sculptural representations as from Amaravati, we know that storeyed buildings were in existence at that time and a carving from Amaravati shows a structural building with six storeys. The stupa at Amaravati represents the simple hemispherical structure to enshrine the relics of Buddha. The stupa, the simple structure, is a low cylindrical drum with platform on top edge reached by steps and four rectangular projections at the cardinal points with a hemispherical top on drum crowned by a cubical structure shaded by one or more umbrellas. The cubical part known as the *harmika* marked the spot where deep down is placed the reliquary containing the sacred objects. From the plan of the stupas in the Krishna valley, it is clear that they have two circular walls, one at the hub and the other at the outer end; and the entire space between these walls is filled with mud. The outer surface of the wall of the drum is decorated with carved marble slabs. Similarly the hemispherical top was partly decorated with lime and mortar work. Each of the four rectangular projections at the cardinal points supported five large pillars, *ayaka-kambhas*. The *ayaka* pillars, the *ayaka*

platforms supporting them and the simple gateways guarded by lions are features of stupas in the Andhra country, not found elsewhere. The parambulatory passage between the stupa and the rail around is approached by steps near the gateways beginning with a semicircular one known as the moon-stone, gaily decorated with bands of animals and creeper designs executed in very lovely fashion. These moon-stones at Amaravati, Nagarjunakonda and other places recall similar ones adorning the approach of stupas in Ceylon; and we know from inscriptions at Nagarjunakonda that there is ample scope for influence from Ceylon.

The rail at Amaravati is one of the masterpieces of art. The simpler form, as found at Sanchi, is elaborated and decorated to the fullest possible extent. The lotus medallion at Mathura, Bodhagaya or at Bharhut can neither compare with that from the eastern seat of the Satavahanas; nor can the garland or its bearers from Gandhara or from Mathura be said to approach anywhere those at Amaravati for sheer delicacy of delineation and magnificence in execution.

Along with the *stupas* existed chapels, i.e. *chaityas* and monasteries, i. e., *viharas*. Remains of fine examples of the former are found in Nagarjunakonda. The plan of the *chaitya* is apsidal and at the further end towards the apse is situated a small votive *stupa* for adoration. The approach of the *chaitya* is as in the case of the large *stupas* by a flight of steps starting with a moon-stone. These later *chaityas* are not different in plan and from the earlier rockcut ones from Karle and other western caves. The appearance of the facade and the

curvilinear top have to be understood from the inner contour of the rockcut ones or from the general appearance of similar later Hindu Temples for which these earlier *chaityas* have been the models.

The monasteries are composed of a number of cells for monks arranged all around a rectangular courtyard and, judging by representations in sculpture, are storeyed. The bases of such monasteries have been laid bare by excavation at Nagarjunakonda. The approach to the cells and some of the entrances have some small steps with moonstone and flanking low *makara* balustrade.

At Nagarjunakonda there are many tumbled down pillars in rows where once a hall stood. This is an example of one of the earliest halls in South India which abound in temples of the later centuries some of them being even thousand-pillared.

Secular buildings of this period are unfortunately not preserved and actual examples are wanting, though some idea of early places can be formed by a study of representations in Amaravati Nagarjunakonda and other places. These buildings were storeyed and gorgeous. The types of windows included the arched one with finial, the rectangular one and the latticed. Different kinds of balustrade are known, pilasters and polygonal pillars have fine capitals, some on the model of the earlier bell-shaped ones with *kalasa* motif at the base. The roof is sometimes shaped after a wagonhead, some times after a simple rectangular hut and sometimes with circular curvilinear top, with the first known as the *sala* and the second *kutagara*.

Both are known and described in early literary accounts of palaces. Terraces and balconies also figure in these sculptures, some open and others canopied, the latter known as *valabhi*. There are separate entrances and exits with fine arched *torana* decorations as in the case of the gateway at Sanchi which is decorated with fresh garlands on occasions. These entrances cut a boundary wall much in the same way as some of our modern high class residential buildings.

The *Chezerla temple* is one of the most interesting monuments in Andhradesa. It is the earliest Hindu temple in the apsidal form taking after the Buddhist *Chaityas* like those from Nagarjunakonda. The facade of the *vimana* is shaped like a huge *chaitya* arch and the back top is curvilinear on an apsidal plan. This temple is devoted to *Kapotesvara* and the kings of the Anandagotra of the 4th century A. D., are responsible for its construction.

The art of the Satavahanas had two later developments, one in western Deccan and the other in the east. The Vakataka caves at Ajanta, with the finest floral designs and sculptures, show the impact of Gupta art on something which is fundamentally derived from late Satavahanas. This sculpture, as well as architecture, is continued in the earliest Chalukyan temples from Badami and Aihole.

In the Badami caves the *chaitya* window is clearly after the one from Ajanta as the angular basal projections develop into *makara* heads, without any change of the contour and the tendril-like decorations on either side of the top continue. The other side of the development of the *chaitya*

window is seen in those of the Vishnukundins in Andhra and early Pallava caves where the top is shaped like shovel-head and the side decorations are floral patterns. The continuation of this element with a development of the *makara* head on either side nearer the shovel-head top becomes the characteristic of the *chaitya* window of the Eastern Chalukyan temples whose inspiration is mainly from the western Chalukyan with an admixture of both Pallava and Kalinga elements as well.

The arrangement of triple cells, rectangular in plan, immediately adjoining a central hall, with a definite plan of pillars and pilasters and sculptured panels at either end on the walls in the cave temples, is a feature common to similar early cave temples of the Vishnukundins and of the earliest Pallava ones. The bracket figures on the pillars in the Badami caves are the precursors of similar ones of later date in all temples with Chalukyan influence as the Kakatiya ones at Warangal, Palampet and other places. The Kakatiya sculptures drew abundantly from the earlier Chalukyan traditions.

The architecture of the Vishnukundins, as understood from the caves excavated in the living rock at Mogalrazapuram and Undavalli, is comparatively simple. The facades at Mogalrazapuram show two pillars in the centre, two pilasters one on either side and a *dvarapalaka* at the extreme end beside each of the two pilasters. The pillars and pilasters are simple and massive, square in section at the base and top and octagonal in the central part. The corbels are rounded on either end and, judging from the less weathered ones, fluted. Right above the pillars are *chaitya* windows with heads introduced in them. The floral designs flanking the *chaitya* windows and shovel-heads on top are the parents of similar pattern of Pallava *chaitya* windows

and of the later Eastern Chalukyan ones. Above this is sometimes a row of animals spiritedly carved. On entry, the cave presents a *verandah* with or without an additional row of pillars beyond which is a single cell or triple cells forming the sanctuary.

The Undavalli caves are storeyed and have the same or greater number of pillars in each cave. Steps lead on from one storey to another. Couchant lions guard the entrances of the caves in the second storey. On the front of the roof of the second storey are carved pavilions and in the third storey there are slender pilasters carved in low relief which contrast with the massive pillars in the first storey similar to those at Mogalrazapuram. In the ground floor, the pillars are still more heavy and plain.

From the 7th century A.D., the Eastern Chalukyas under Kubjavishnuvardhana established their power in Andhra with Vengi as their capital. Vijayawada is one of their important cities and there are still several vestiges of early Eastern Chalukyan architecture in this town. The magnificent proportions of early temples of the Eastern Chalukyas can be imagined by a look at the *dvarapalas* of colossal proportions of which a magnificent pair is now preserved in the Madras Museum. These figures are in the style of their homeland, Badami and the earlier phase of architecture also, judging from this, should have been similar.

In the Jammidoddi in Vijayawada, the beautiful carved capitals of pillars of *mandapa* give a good idea of the type prevalent in the early centuries of the Eastern Chalukyan rulers. These capitals with seated lions at the corner on either side of the central projection are full of life.

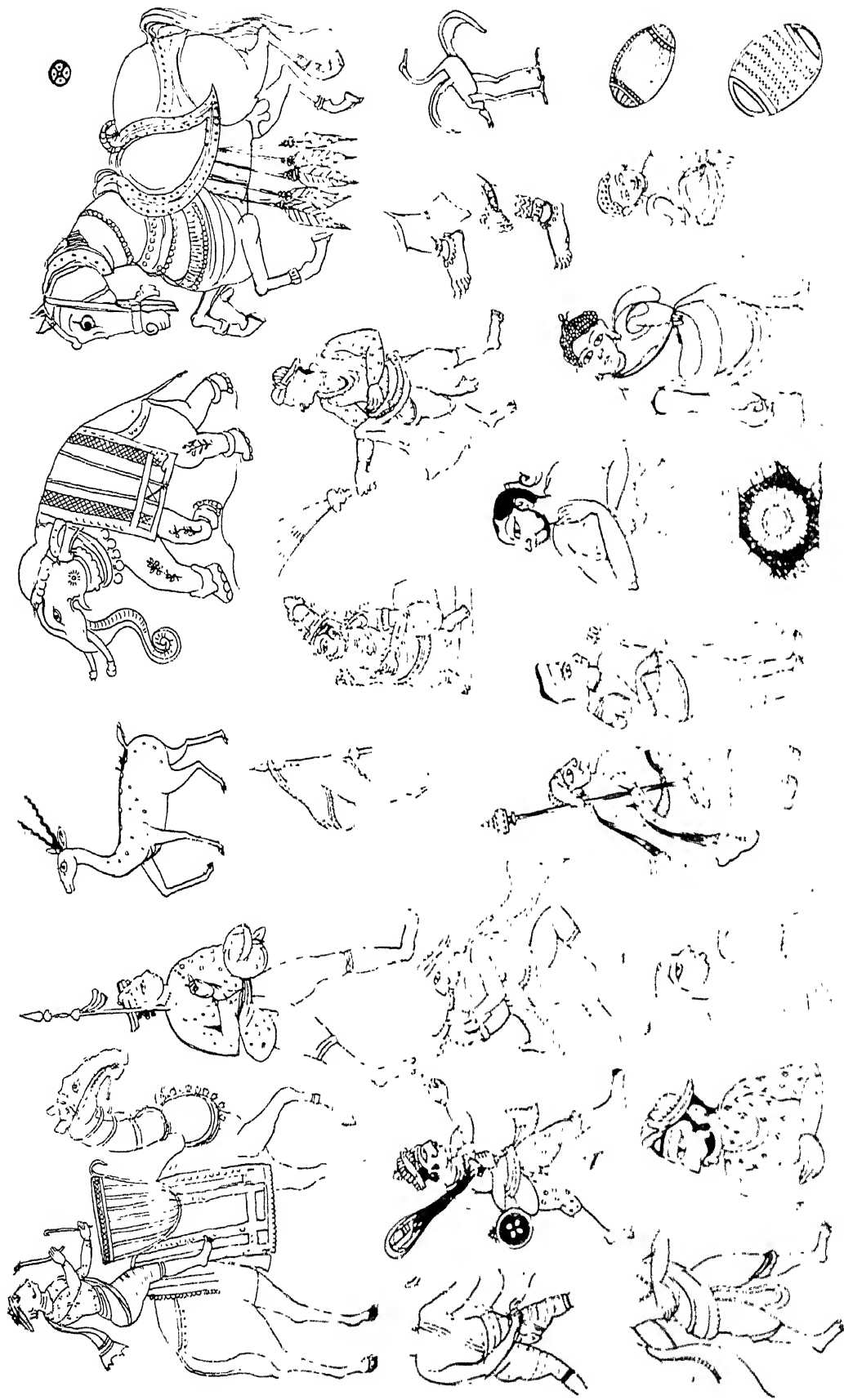
The next stage in the development of these pillars is to be noticed at Draksharama where, in the *Bhimeswara* temple, as in the

one at Bhimavaram near Samalkot, rows of figures and dancers in the *hallisalasya* attitude, sounding small wooden rods in their hands, are repeated.

Of somewhat earlier date are the temples at Biccavolu which form, as it were the only important group almost completely intact to give us a fair picture of Eastern Chalukyan temple architecture. One of these temples, which stands in the field and is larger than the others, lacks profuseness in decoration though all the architectural features observed in other temples are present here also. In this, there is a total absence of figure sculpture and even the niches are bare. Still from the point of view of architecture, the features are very interesting, showing that the Eastern Chalukyan temple structure followed the Dravida type, inspired by southern traditions. Somewhat separately situated on the outskirts of the village is yet another temple. Though the *Sanctuary* of the temple is unfortunately ruined and lost, the material for the study of the architectural motifs of the Eastern Chalukyan temple is very rich here. The small carved central projection right above the lintel of the niche is very characteristic. This recalls similar characteristics in the structural temples of Rajasimha in Kauchapuram and in the homeland of Chalukyans at Pattadakal. The temple is in the southern style with several elements suggestive of northern influence through Orissa. This Orissan influence is better to be seen as one goes northwards, especially in the temples at Simhachalam, Srikurmam, Arasavelli and M. Cholingam. In the village itself, there is a group of three temples dedicated to Siva. The central shrine which is the best of the three is dedicated to Siva known as Gopinathswara, and the adjacent ones, also of Siva, are shrines of Rajaraja and Chandrasekhara. The three temples belong to the same period and may be assigned to the period of Gunaga Vijayaditya (241-300 A. D.) or



Two scenes from the story of the six-tusked elephant—a jataka story narrated through painting, Ajanta, Cave No. 10.



Line drawings of the modes of dresses of various classes of people and bedecked animals and birds, of the early Vijayanagar period, as copied from the paintings of that era.

slightly later. The central shrine of Golingesvara has a wealth of iconographic materials as, all around it in niches and between pilasters, there are several figures of deities like Surya, Vjshnu, Vayu, Agni and so forth. The general arrangement of these temples with their niches, *kudus*, pilasters etc., can be understood by a look at the side view of the Golingeswara temple. Some of the figures composing the *mithuna* motif and *surasundaris* in *kudus*, like the one from the Golingeswara temple *vimana* type in threefourth view, remind us at once of Orissan figures and also those from Khajuraho

Chalukya Bhima is responsible for the famous shrine at Draksharama in the Godavari delta named Bhimeshwara after the king. In this temple, as in another temple also built by Chalukya Bhima at Bhimavaram near Samalkot, is a miniature model of a temple. This small miniature shrine was prepared by the architect of the temple to give the king an idea of how the structure would look when finished. Here the *mandapa* in the tank and the water pavilion for the festival of the barge in Vasanta or spring brings the Eastern Chalukyan temples in line with several south Indian ones, where this again is a special feature.

The pillars of the *mandapa* of the Bhimesvara temple at Samalkot where the Nandi is housed are decorated with carvings illustrating musicians and dancers, a typical feature in the Eastern Chalukyan kingdom about that time. Here the *desi* dance known as *hallisalasya* is depicted where the dancers in groups divide themselves into pairs to strike and keep time with small wooden rods as they swayed their limbs in dancing movement, a feature that is continued in greater profusion in the Vijayanagar period.

A mention must here be made of the *Brahmeswara* temple of Alampur, which

probably belonged to the age of the Chalukyas, but stands by itself quite different in style from the Eastern Chalukyan temple architecture. The northern influence is quite clearly to be seen here and this shows that the Western Chalukyas who were probably responsible for this structure were more prone to the northern influence than their kinsmen in the east.

The Kakatiyas, who were the political successors of the Chalukyas in the Andhra country, had several temples which illustrate the continuity of the earlier traditions. In a very characteristic manner the temples of the Kakatiyas are shown on a raised base with highly polished and decorative pillars, exquisitely worked ceilings, small parapets all around the *mandapas* with decorative lattice work. The bracket figures of dancers and musicians carved in slender proportions, though reminding us of similar figures in the Western Chalukyan and Hoyasala temples, have their own characteristics. The ceiling of the Kakatiya temple is equally rich in decorative work as may be seen from some pieces preserved in the Museum at Hyderabad. Palampet, Warangal, Hanumakonda, Tripurantakam and other places are noted for their exquisite temples of the Kakatiya period. The temple at Macherla is also of the same period.

The Vijayanagar emperors who continued Chalukyan traditions in the earlier decades, incorporated the best traditions of the Tamil, Canaresee and Telugu districts in the later structures and this was unavoidable as the empire was a prodigious one. The Vidya Sankara temple at Sringeri and even the temple near the river at Tadpatri

in Cuddapah district represent the earlier phase of Vijayanagar work where Chalukyan traces still predominate. But as time passed, the predominant note in Vijayanagar temples became more and more Tamil. At Hampi we have instances of a blend of the Indian and Saracen elements as is noticed in the Queen's Bath; but the Lotus Mahal is entirely Hindu in spirit.

The Saracenic influence, which is only suggestive in some of the Vijayanagar sculptures, had its heyday in Telangana during the Qutub Shahi period. The dome

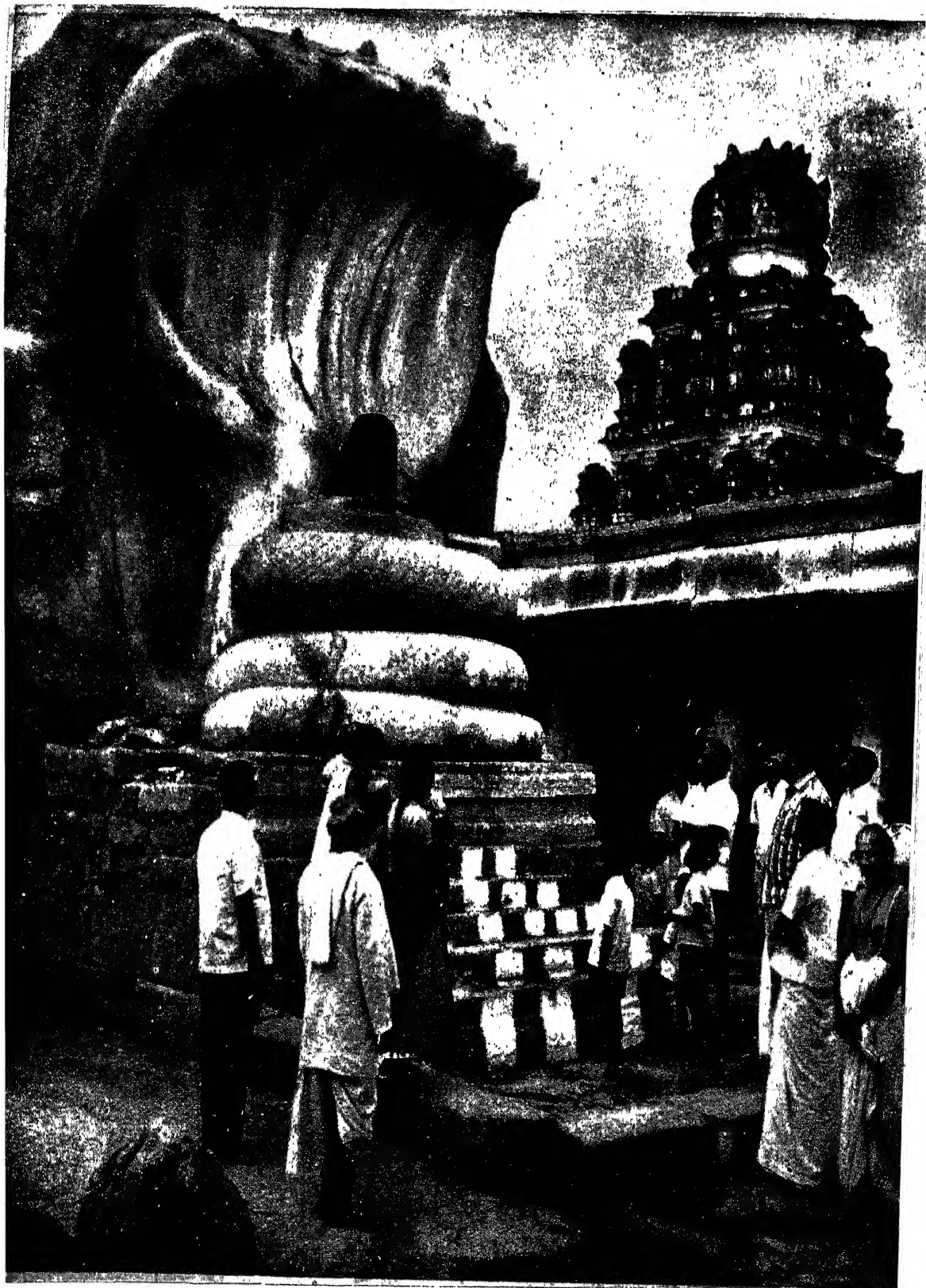
the arch and the minaret became the characteristic features of the buildings. Though some architects from the foreign Muslim countries partook in the construction of these buildings, the native genius too played its role and a happy blending of these two is to be found there in buildings such as *Charminar*. This effort at synthesis was continued even in the time of Asafjahi and happy assimilation of these two styles of architecture is to be seen in the construction of the main building of the Osmania University, Hyderabad.

SCULPTURE

If sculpture of about the Asokan period is the earliest, historically, that we have all over India, Andhra does not lack such early material. In fact, the early phase of sculpture represented by carvings like those from Bharhut and Bodhi-Gaya in North India is similarly illustrated by the early sculpture from Amaravati and Jaggayyapeta. The early carvings from Amaravati and Jaggayyapeta startle one by their striking resemblance to those from Bharhut. The features show how closely this phase of art in India is knit together all over. The Satavahana kings, and Kalingas, political successors of the Mauryas, inherited the same artistic heritage which accounts for this striking similarity. A study of the ancient carvings and paintings in the various parts of the Andhra empire reveal that those twin arts have reached a stage of traditional maturity with a common base. That is why almost identical scenes are met with both in sculpture and painting in the eastern and western parts of the large empire of the Satavahanas. A

comparative study of the sculptures from the Krishna valley, the paintings from Ajanta in the Deccan, and the carvings in the numerous early caves from Western India will certainly be interesting and instructive for the student of Indian Art. Amaravati, Nagarjunakonda, Goli, Gummidurru, Jaggayyapeta, Bhattiprolu, Ghantasala are but just a few names of places that have revealed fine sculptures from the ruins of the *stupas* discovered there.

The *stupa* from Amaravati which enshrined a fragment of Buddha's relic was probably one of the many that the pious emperor Asoka erected all over the land. It was beautifully decorated with carvings in marble. These carvings can be classified and assigned to four periods. The earliest are of the *second century B.C.* and closely resemble carvings from Bharhut and painting from Cave X at Ajanta. Those of the second period are of about the 1st century A. D. The 3rd period of art here is represented by the profuse carvings on the rail which is



VEERABHADRASWAMY TEMPLE — LEPAKSHI
(ANANTAPUR DT.)

ascribed to the efforts of the great master, Nagarjuna. The fourth and the last phase is of the beginning of the 3rd century A. D. In the first phase, a remarkable sculpture from Amaravati with an inscription mentioning the name of a *Yaksha* proves clearly that *Yaksha* worship was in vogue in the Krishna valley also as in Central and North India. One of the finest carvings of this period is the scene from Jaggayapeta presenting *Mandhata* causing a rain of coins. The second period of sculpture is interesting as, for the first time, here, as in Mathura, about the same time, the figure of Buddha in human form is introduced, though in all early sculpture this was scrupulously avoided, and there was only symbolic representation.

The third period of art at Amaravati represents the largest number of scenes illustrating *Jatakas* and stories from Buddha's life. The high water-mark of artistic ability in the Satavahana age is to be seen in these delightful carvings of the third period.

If there is an exuberance in this artistic output during the time of the Satavahanas in these Buddhist monuments, it does not mean that Hindu institutions were neglected. The Satavahanas were followers of the Brahmanical faith who performed many great *vedic* sacrifices and it only reveals their broad spirit of religious tolerance. The famous image of Siva on the *Linga* at Gudimallam which should be assigned to the 2nd century B. C. is a unique piece of early Satavahana art and probably one of the most remarkable figures of Siva combining *Agni* and *Rudra* concepts of the *Vedic* tradition in a figure that closely follows the *Yaksha* model as in contemporary sculpture in North India.

The Ikshvakus like the Satavahanas were followers of the Brahmanical faith and performed many sacrifices but they were equally tolerant and many princesses from their royal household actively helped in building the Buddhist monuments of Nagarjunakonda which are among the most important in Andhra. The carvings of Nagarjunakonda show the phase of sculpture which is a development from that at Amaravati almost contemporary with the last phase there. At Nagarjunakonda, Goli and Gummadiurru, the style of carving is alike and represents the same phase of development. The carvings are very lively and the themes cover very many *Jataka* tales and stories from Buddha's life. Here, as in Amaravati, there are sometimes some foreign motifs to enliven the tedium but always introduced with studied skill. The rail of the stupa, the *Ayaka* pillars, the lion guarded gateways are all specially well decorated and form a special feature of decoration of the *stupas* of Andhra while the semi-circular moonstones with rows of running animals and creeper pattern at Nagarjunakonda remind us of the links that the Krishna valley had during this period with Ceylon where similar moon stones occur.

At the same time, there occur other Buddhist monuments further north near Anakapalle where rock-cut figures of Buddha at Sankaram reveal how widely Buddhist influence and art spread in the Satavahana realm.

The next phase of sculpture in Andhra is of the time of the Vishnukundins about the 5th-6th century A.D. The Undavalli and Mogalrajapuram caves in and around Vijayawada are of this period and represent

the sculptor's art before the advent of the Chalukyas. In the Undavalli caves, many of the figures have been unfortunately ruined beyond recognition by later modern plastering but wherever carving can be made out, it shows vigour and skill in the portrayal of both man and animal. But it is in the better preserved Mogalrazapuram caves that we see more of the sculptor's genius. The row of lions and elephants beneath the figure of eight-armed dancing Siva that crowns the facade of one of the caves is exceedingly realistic and the faces peeping from within the *kudus* of this are most charming. The multi-armed figure of Siva here, even in its mutilated condition, is clearly a great masterpiece of art. In this, it combines the traditions of both North and South. But, in the portrayal of Krishna, the Andhra school of those days differed from both the Northern and Southern schools. While the human aspect of Krishna is portrayed in the scenes of the Gupta period and at Mahabalipuram, in Mogalarazapuram, as in later sculptures at Ellora, the divine aspect of Krishna is emphasised by giving him an additional pair of arms. The Gopi carrying a pile of pots occurs here as later at Mahabalipuram. The horned *Dvarapalas* guarding the gateway in these caves are the precursors of later Pallava ones and are very interesting for study of their influence on later sculptures based on them.

The intermediate step between the Mogalrazapuram and the caves of Pallavas which are distributed in a wide area from Chingleput to Trichinopoly District may be seen in the cave temples at Bhairawunikonda in Nellore District. These cave temples are nearer the Telugu idiom in sculpture than Tamil while those further south develop

their own individuality. The *Panchasiva* group from Madugula should also be assigned to this period.

It is not very clear whether the image of Siva at Madugula with an axe in one of his single pair of arms and with his Nandi close to him is a piece of Vishnukundin sculpture or very early Eastern Chalukyan. Similar is the case of the broken bust of Kubera with beautiful *makuta*. Both these fine pieces of sculpture are in the Bezvada Museum and show the advanced skill of the workmen. Some of the large images of Buddha of almost life size found at Amaravati and in different places like Alluru (near Vijayawada) and preserved in the Madras and Vijayawada Museums and also at the site at Amaravati are to be assigned to about this period. By the end of this period early in the 7th century, the country was occupied by the Eastern Chalukyas who contributed in no small measure for the development of arts.

In the early stages the sculptures of the Eastern Chalukyas are huge and colossal and inspired by Western Chalukyan traditions from which the sculptor largely drew, and it is interesting to compare these huge monoliths of the period, some of them inscribed, with the colossal figures that occur in the caves of *Mangalesa* at Badami. This was a great and grand style of preparing huge figures, a style set by the Guptas a little earlier as for instance in the case of *Varaha* at Udayagiri in central India. At Vijayawada, a number of monolithic sculptures are found, some of which are now preserved in the Madras Museum. These are all in the early Chalukyan style. A pair of *Dvarapalas* of exceptional beauty, both of them real giants, one wearing *Yajnopa-*

vita of lotuses and lilies and another with bells suspended from it at intervals, both wearing armlets and ornaments with lion-face decoration with their hands in characteristic *tarjani* and *vismaya* and holding a noose and a colossal club are masterpieces of early Eastern Chalukyan art that probably adorned a Siva temple. One of these which is inscribed on the back gives the reading *Gundaya* and *Veginatha velandu* meaning the personal name *Gundaya* and his service as the sculptor of the lord of Vengi, the Eastern Chalukyan king. The large sized elephants which are also from one of the derelict temples of probably the same period whence come the *Dvarapalas*, should for their elegance and natural beauty be compared to similar early representation of the animal in the great relief of Arjuna's penance at Mahabalipuram which is a masterpiece of the Pallava sculptor's art. A *Ganesa* brought from Vijayawada, to the Madras Museum is large sized and with a single pair of arms. There are other *Dvarapalas* of similar execution and *Ganesas* still in Vijayawada all of them fine examples of the grand art of the early Chalukyas. At Vengi itself there is a huge *Ganesa* lying mutilated. But, by far, the most beautiful of this early type of monolithic *Ganesas*, with a single pair of arms and lacking the crown as in the case of the early Western Chalukyan *Ganesa* from the *Mangalesa* caves at Badami, is the one which is hewn out of a solid piece of rock standing in one of the fields at Biccavolu near Rajahmundry.

At Vijayawada itself, there are at present several *Nandis* of Eastern Chalukyan work which with their fine garlands of bells closely resemble the Western Chalukyan and appear more charming than other types

lacking this decoration. There at some distance from Akkanna-Madanna cave in Jammidoddi, some carvings of the Eastern Chalukyan school of about the 8th century are preserved along with the capitals of some pillars which probably composed a *mandapa*.

At Biccavolu, near Rajahmundry, there are a number of temples in fairly good state of preservation with carvings in their niches. The *makaratorana* pattern with floriated tail on niche top recalls similar work in Pallava temples also. Nataraja is presented with four arms as in the southern sculptures, though the northern features representing him multiarmed was already present at Mogalrazapuram. Seated Siva as *Virabhadra* from a group of *Matrikas* of which only a *Kaumari* and *Chamunda* are still preserved in one of these temples, is of fine workmanship. Though *Kaumari* is beautifully fashioned, *Chamunda* as in later mediaeval sculpture is here represented somewhat fearful. The peacock of *Skanda* and the swan of *Brahma* are represented beside the two deities in a very natural fashion. *Ganga*, the river goddess personified, is also depicted in a charming manner. As seen from some of the carvings of *Ganesa* on the *Vimana* top, the additional pair of arms has not yet been added and the natural elephant head is not covered by crown. From a representation in bronze on a seal of this period, it can be seen that the early tradition of representing *Ganesa* in this fashion continued till about the 9th-10th centuries. These interesting sculptures and the temples have not yet been properly studied.

Somewhat earlier than these and probably to be assigned to the 8th century

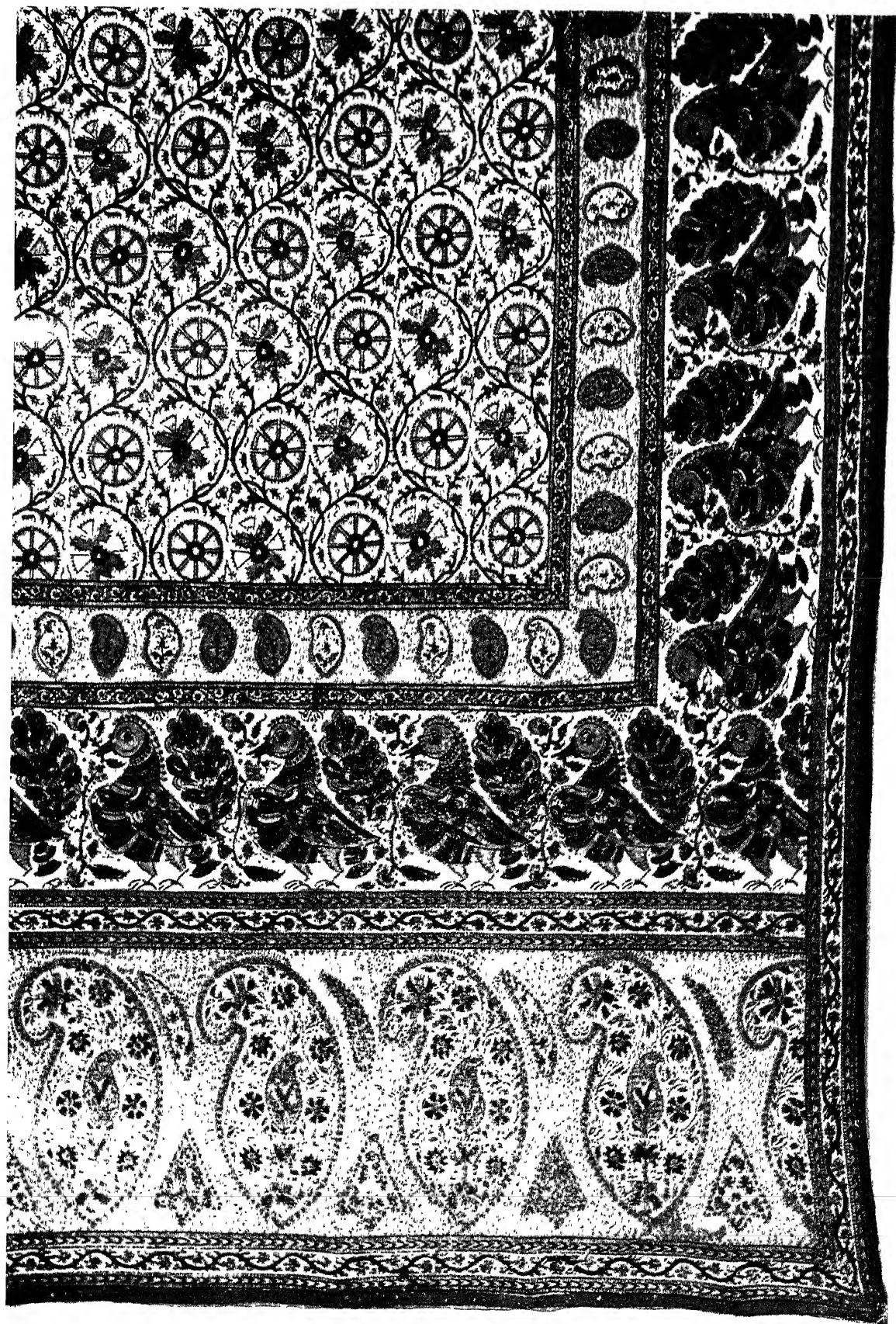
are the fine panels in a kind of pink stone from the *Vishnu* temple at Samalkot. Here, there is a small figure of *Ganesa* of fine workmanship. Among the larger panels which are all fixed in walls of later date, one showing *Vishnu* on *Garuda* is a remarkable one. There are similarly other panels of good workmanship which still await detailed study. The temple itself is a modest modern looking one but these sculptures, which are very early, are probably rescued from the earlier structure and still preserved fortunately in some form on the walls of comparatively modern date.

The next phase of art, which continues the same style but with figures, a little more elaborately decorated though not to the extent as in Hoysala sculptures in Mysore, is Kakatiya art. Here also the traditions are Chalukyan more Western than Eastern as the latter is simpler and the former more elaborate ; and Kakatiya sculpture, though simple compared to Hoysala sculpture which is overloaded with ornamentation, is still to an extent elaborate. Here, in Kakatiya sculpture, the fine pillars that almost glisten like polished ones made of horn and turned on the lathe, have bracketed figures in various interesting dance poses. A large lintel found at Warangal and now preserved in the National Museum at Delhi is a fine piece to illustrate typical Kakatiya art. Here the *Makaratorana* is most intricately worked and the figure of dancing *Natesa* is exquisite, not to speak of other figures in the panel. Other gateways found at Warangal show equal grace in their sculptural work and recall similar medieval gateways with elaborate carving at Dabhoi in Baroda. As in Warangal, there are Kakatiya temples in Palampet and Hanumakonda, where also

the same kind of carving in pleasing Chalukyan style occurs. There are other temples in Telengana like those at Pillalamarri, Nagulapad etc , and also in Palnad area as at Macherla, Gurzala etc , where carvings of the Kakatiya period still await study. Some of the temples in Telengana which belong to the Kakatiya period have not only a high and elaborately carved plinth as in Hoysala temples but in addition have carved stone-screens and roofs that recall those of the Mahadeva temple at Khajuraho and other temples in that vicinity. At Tripurantakam in Kurnool District there is a Siva temple on the hill with fine Kakatiya carvings, and down below, in the vicinity of a temple of *Durga*, there is a group of hero stones, in which sculpture of this period abounds. Some of these are full of life and spirit. A *Mahishamardini Durga* of exquisite workmanship, from the temple at Tripurantakam on the hill, is a masterpiece of Kakatiya art now preserved in the Madras Museum.

The next phase of art under the Reddis is not essentially different from the Kakatiya art which it closely followed, continuing its traditions. In the Palanad area in and about Guntur, there are many temples wherein the art displayed is of this period (14th century). The Siva temple at Srisailem in Kurnool District has received great attention by way of additions and renovations at the hands of Reddi kings and the carvings all along the *Prakara* wall, depicting several scenes from the lives of Saiva saints, should be assigned to this period, though the sculpture of a princess and standing warrior and other miscellaneous figures in Chalukyan style should be referred to the Kakatiya period.

The Vijayanagar emperors ushered in a new phase of art which mostly followed



the southern traditions. They were great builders and there was intense temple-building activity and many great sculptors were perennially busy with their chisels. To study early monolithic sculpture of the Vijayanagar period there are such fine examples as the *Ganesa* and *Narasimha*, both mutilated, at Hampi, a fine but huge image of *Ranganatha* near the *Chakratirtha tank* at Tirupati, the marvellous representation of *Chakrapurusha* close to it, Panduranga also in its vicinity, and a few other sculptures representing *Dvarapala* and attendants lying strewn about in Tirupati. Some of the finest carvings of the early Vijayanagar period are from Tadpatri, which is a treasure home of fine Vijayanagar sculpture. There in the *Vishnu* temple near the river, where the *gopuram* has mostly tumbled, the workmanship of the figures in a pleasing pale greenish stone is admirable.

Hampi, the capital of the Vijayanagar emperors, in spite of the fact that most of the monuments there were ruined and razed to the ground after the battle of Tallikota, has still a number of fine carvings typical of Vijayanagar work. In the Hazara Ramaswami temple, there are many panels representing the story of Rama. These closely resemble similar representations at Penugonda, where the temple of *Siva* and *Vishnu*, which are of the same period have scenes from *Ramayana*, *Bhaghvata* and the stories of the *Saiva* saints. All these carvings are in rather miniature size. Other carvings at Hampi show rows of soldiers on horseback, elephants in procession, dancers and musicians and scenes of *Kolatam* which was a favourite folk art of the period surviving to this day like the classical *Bharata Narya*. In the temple of *Vithala* at Hampi, the

sculptor did create a beautiful monolithic car (*ratha*) on wheels which is one of the most beautiful creations of the Vijayanagar sculpture. It is interesting to compare this *ratha* with a similar one from the temple at Tadpatri.

The temple of *Virabhadra* at Lepakshi built by Virupanna, a chieftain under the Vijayanagar emperor, contains a *Natya Mandapa* with fine large sculptures representing dancing Siva and other musical attendants and nymphs. The huge monolithic *Nandi* here is among the most important of its kind. In Vellore, within the fort which is one of the most beautiful there is a temple of exquisite workmanship and the carving specially in the *Kalyanamandapa* is so rich that it may be considered to be an epitome of Vijayanagar art. The prancing lions and horses that compose the columns of this beautiful *mandapa* and the almost live monkeys and doves carved on the *mandapa* roof and the rockcut chains that move freely like metal ones are indeed splendid examples of art. Among the Vijayanagar sculptures, there are many that represent portraits of donars like the king and the noblemen, queen and other princesses. The perfection of the same can be seen from the fine early portrait bronzes like those of Krishnadeva Raya and his queens with their names inscribed and that of Venkatapati Raya, all displayed in the front *mandapa* of the temple on the hill at Tirupati, where they stand with hands clasped in eternal adoration of the Lord of the Seven Hills. The Vijayanagar period marks the last great phase of Andhra art after which complete degeneration set in.

PAINTING

Andhra painting is as much a joy for the lover of art as it is the despair of the historian. A number of difficulties face the historian who attempts to trace the various phases of its evolution since its origin; its very definition is a problem.

There can be three Kinds of approach to the study of painting, viz., person, place and style. Adopting any one of them we may try and determine the nature and significance of *Andhra Painting*. From the personal point of view, we may regard the sum total of works executed by all the Andhra painters as 'Andhra' or from the point of view of place, we may define it as the entire pictorial output produced within the frontiers of Andhra Pradesh; finally, it can be understood to mean, from the point of view of style, a school of art with such distinctive features as would bestow on it, the unique stamp of '*Andhra*.'

The search for a definition, satisfactory from every point of view, is of special interest to the critic. But it is often a vain endeavour. Still, the work of the historian who proceeds on the triple bases mentioned above will possibly be easier, and is likely to secure wide acceptance.

Many theories have been advanced, and many discussions have taken place to determine the land and the people to which, historically speaking, the painters of Ajanta belonged. The sum and substance of all of them is that no definite conclusion concerning this issue can be drawn. It is as much true to say that Ajanta is the treasure chest of painting as it is to hold that it is the common heritage of all Indians. Several

ancient dynasties like the Satavahanas, the Vakatakas and the Chalukyas of Badami were partners in it. The contention now being made by the Andhras, the Kanarees, the Maharashtrians and certain Northerners that it is their exclusive patrimony is not unnatural, perhaps, but it is hardly a claim that can be supported by positive historical evidence.

The glory of ancient Andhra painting has become a thing of myth and legend. On the ample page of the history of Indian art, no doubt, Andhra paintings are inscribed in characters of gold. However, it should not be forgotten that only a few of these highly valued works remain as mere ruins, as shadows, in one or two Ajanta caves and in some temples at Lepakshi, Sompall, and Kanchi.

The task of critical appreciation taken up here is of course important, but the illustrations on which it could be based are too few. In the golden ages, that are past, there must have been a rich harvest of exquisite paintings all over Andhra. Most of it has been destroyed by the tooth of time; the very art is well nigh lost. Judged by the evidences available, it is clear that in the land of the Andhras the art of painting did not flow as an unending, unborken, and unimpeded stream down the ages. Doubtless, it rose to be a mighty flood during the Vijayanagar period. But it is not possible to describe how it fared under the Ikshvakus, the Vishnukundins, the Salankayans, the Eastern Chalukyas, the Kakatiyas and the Reddi kings.

Painting seems to have suffered an eclipse at times of transition between the fall

of an old kingdom and the rise of a new one. Moreover, foreign invasions drained away the wealth of south India. Centres of art were laid in ruins. Since evidences of painting belonging to such times are not forthcoming, it has become a matter of doubt whether the art was being pursued at all. In such circumstances it is good not to hazard an opinion.

To regard architecture, as the principal art and sculpture and painting as ancillaries to it is characteristic of ancient Indian aesthetic activity. Accordingly, paintings became decorative elements of temples. In ancient India the first paintings that the historian comes across are frescoes. Many of them are inspired by religion; their content is spiritual; and their end is worship of God. Some others are secular in nature; and their content is materialistic; and their end is peoples' pleasure. Whatever the origin or theme, they are basically decorative in character. They are, in a word, designs in line and colour.

There is one feature distinguishing *Andhra Art*. From the artistic point of view, the painter here went along the 'middle way'. Excess he discarded everywhere; consequently, in his work a sort of harmony is plainly visible. The first reason for this virtue is his nature free from all intolerance. He culled and drew by choice all the best that is to be found in Persian, Gandhara, Mathura, Sanchi, Pataliputra, Kangra, Mogul, Bengali, and Western schools. Secondly, from the geographical point of view, Andhra occupies a central position in India. From north to south through centres of trades such as Kalyan, Paithan, Dharanikota, Vengi, Warangal and from abroad through ports on the east and west like

Masulipatam, Broach and Sopara ran routes not merely of trade but of culture also. Andhra culture excelled in the matter of 'give and take.' Thirdly, on the Andhra soil various races and civilizations clashed eventually to be reconciled. With them arrived their languages, their literatures and their arts too. Andhra culture is nothing but the nectar that emerged out of the churning of these many and varied elements.

Here, a rather controversial point requires explanation. From the point of view of painting, there might be an Indian school of art, but there are critics who doubt whether there is such a thing as an Andhra school. However, historians mention ancient schools such as Amaravati, Pallava, Chola, Hoysala and Vijayanagar. Kinship between them is close, and yet it is not difficult to identify them separately by means of peculiarities of workmanship induced by time, place and circumstance. We may recognise the art product at Amaravati and Nagarjunakonda as typical of the Andhra school. And it is to approximate to this superlative model that Andhra artists in general endeavour.

With regard to the whole of India, it may not be correct to state that beginning of painting coincided with the rise of Buddhism. But in the case of Andhra it is permissible. Owing to the patronage of the Satavahanas, Buddhism spread in Andhra; since then, Buddhism and Andhra art grew side by side until they were intertwined. Till now, many pieces of Andhra Art continue to reflect the Buddhist faith explicitly or implicitly.

Among the ancient paintings, that are known to us, those found in Caves IX and

X at Ajanta seem to be the earliest. Prof. Leuders is of the opinion that on the authority of a couple of Brahmi inscriptions found in Cave X, it is to be assigned to the 2nd century B.C. The artists who executed the frescoes in this cave were masters of their craft. The skill of their workmanship bears testimony to the progress made in the art of the day.

Cave X is the oldest of these rock-cut temples. Mukul Chandra Dey feels certain that it was carved out at the instance of one of the Satavahana kings. Critic Venkatachalam mentions two further grounds in support of this opinion. As the Andhra kings exercised imperial sway over the whole of South India during the three centuries prior to the Christian era, and as the name of emperor Gautamiputra is inscribed in one of the caves, it could be inferred that the artists employed to execute the frescoes in them were Andhras in all probability.

The frescoes done on the left hand side walls in Caves IX and X are said to belong to the last two centuries prior to the Christian era. Although, they happen to be two of the oldest Indian paintings, what strikes us with surprise is the highly developed art exhibited in them. The subject of the fresco in Cave X is a Buddhist tale. In it, on the left side a king with his retinue is offering worship to the Bodhi Tree; and on the right, a troupe of fifteen is giving a dance performance. Apparently in the same picture the spiritual and the secular are cleverly juxtaposed. The skill of this Andhra artist in simultaneously expressing action as well as repose compels our admiration.

In the same cave on the right side wall, the *Shad-danta Jataka* is illustrated. Connoisseurs of art assign it to the 2nd century A. D. There are strong grounds to believe that this too was executed by Andhra artists. In the first place, the Buddhism that is revealed in both 'Worship of the Bodhi Tree' and '*Shad-danta Jataka*' is of the *Hinayana* sect; secondly, the facial features, dress and deportment of the figures in both the frescoes are Saka and Dravidian in character; thirdly, the palette of the Andhra artists prior to the Christian era and in the 2nd century A. D. remained the same—containing as it did only, yellow ochre, indigo, lime white, lac red and lamp black.

Now, in this four hundred years of achievement of Andhra painters, what aesthetic and technical progress do we discover? Should we compare the two frescoes on the left and right side walls of Cave X, the inference is irresistible that in the observation of nature, in the treatment of animals and birds, in the expression of feeling—particularly in revealing emotions such as piety and pathos—and above all in the delicacy of decoration - the skill of the Andhra artist improved to the superlative degree.

For all Indian painters, particularly South Indian, the Andhra artist is the pioneer who showed the way. They have emulated his example, incorporating in their work such changes as are incidental to time and circumstances.

Line is vital to Indian painting; and it is clear that the drawing of the elephant herd in the '*Shad-danta Jataka*' proves the skill of the Andhra artist in tracing a keen and



SIDDHARTHA'S RAAGODAYA

By DAMERLA RAMA RAO

vibrating line. Moreover, for Indian art, portrayal of action is the rule; while 'still life' seldom finds a place in it. In the fresco under reference, the painting of the princess at the sight of the six-tusked elephant is really a drama picturised. Again, in Indian art at its best, nature is accorded a prominent place; and the ancient Andhra artist never drew an un-natural and lifeless picture. Above all, grace is considered to be the hallmark of artistic mastery. Admittedly, the women of Ajanta are models of grace: Thus, it might be because these triple qualities of action, naturalness and grace abound in the sculpture on the *Stupa* at Amaravati that Fergusson considered it to be the finest specimen of Indian sculpture. It is the opinion of Yazdani that the art of Ajanta—at any rate its first half—is in reality Andhra art. He has demonstrated how singularly comparable is the art exhibited in the *Shad-danta Jataka* and the *Amaravati Stupa*. Indeed, are they not contemporaneous! Now, it all leads to an interesting deduction. Just as the architecture and sculpture of the *Chaityas* at Kondane and Karle belonging to the two centuries prior to the Christian era developed gradually during four hundred years until they attained perfection in the Amaravati Stupa, painting too must have progressed similarly. But this can only be a hypothesis not a theory yet.

Very scanty information is available at present, about the progress of the art of painting in Andhra after the Satavahana period. But circumstantial evidence leads us to conclude that the Ikshvakus and after them the Pallavas must have encouraged this art too along with architecture and sculpture. No paintings of their times are

now to be seen in the Telugu area, but the Sittannavasal paintings of the Pallavas which are considered to be of the 5th-6th century A.D. bear clear signs of the influence of Amaravati and Ajanta, showing the continuity of the school. The Sompalli paintings belong to a later age but are definitely prior to the Vijayanagar period.

The Vishnukundins, the Chalukyas and the Kakatiyas too must have contributed a lot to this art; but the ravages of time and the vandalism of the enemies left no traces of them.

Coming to Vijayanagar period, we come across remnants of some paintings, in Hampi, which may be ascribed to the earlier portion of that period. Though there seems to be a fall of standards when compared with those of Ajanta, these show an attempt at resurgence. To add to this, we notice in the writings of the chroniclers of the times, a mention of this art as being practised in the royal household too.

The Lepakshi paintings represent the state of this art in the later part of the Vijayanagar period. Though the artist here displays the inherent strength and delicacy, the art shows the signs of stereotype.

Modern Andhra painting is said to be the priceless gift of the 'Renaissance' which took place in India in the twentieth century. It has emerged out of the intellectual awakening, new dynamism and emotional outburst of the nation. It owed a great deal to the inspiration of O. J. Couldrey at Rajahmundry and Pramod Kumar Chatterjee at Masulipatnam. During the last 30 to 40 years, several painters from Berhampore in the north to Madras in the south and from Bhimavaram in the

east to Penugonda in the west have been doing good work, striking out in new directions, experimenting with the latest styles. Besides, considerable amount of work is also turned out in art centres like the Rama Rao Art School at Rajahmundry, Government School of Arts and Crafts at

Hyderabad and the Progressive Painters Association at Madras etc. But more determined effort based on mature skills and inspired by high ideals has to be made; the golden harvest of Andhra painting still waits to be reaped.

MUSIC

The Andhras too, like the other Indians, trace the origin of their music to Bharata Muni's *Nritya Sastra*, which cannot be later than the 2nd century A. D. The greatest service that Bharatamuni rendered to the cause of Indian music was that he recognised besides the seven pure fundamental or *Prakriti svaras*, eleven other *Vikriti svaras* which formed the foundation of Indian Classical Music. The technical method of recognition of these *svaras*, was as follows: If each pure *svara* in the fundamental octave is made in its turn the starting point (*Graha*) and the octave completed, we get other *Vikriti svaras* which are related to the *Grahasvara* in a particular way. Thus, there may result a profusion of *Vikriti Svaras* of which only eleven were chosen as germane to the *Svara Prastara* accepted by Bharata. The names of these eleven *Vikritis* were as follows: 1. *Shadjodeechyavati*, 2. *Shadja kaisiki*, 3. *Shadja madhyama*, 4. *Raktha Gandhari*, 5. *Gandhari udeechyavati*, 6. *Madhyamodeechyavati*, 7. *Gandhara Panchami*, 8. *Andhri*, 9. *Nandayanti*, 10. *Karmaravi* and 11. *Kaisiki*. Of these 1, 5 and 6 bear the appellation 'northern', indicating their occurrence in the northern country. '*Andhri*' plainly indicates the Andhra country as the country of its innovation.

From this we can conclude that, contributed by the Andhras, a particular variety of *raga* was very prevalent in the south India. But we do not know to day its actual form, as even like the other seventeen varieties, this also was unrecognisably merged into the stream of Indian *Ragas*. Bharata said that *Andhri* was a hybrid of *Gandhari* and *Shadja* varieties, but Matanga indicated that it was a hybrid of *Arshabhi* and *Gandhari*. That means that the variety has changed its form even by the time of Matanga.

This integrating work of Bharata was continued by his followers in the field. These later day musicians recognised the multifariousness of these evolved varieties, and incorporated them all into a system comprising *gramarasas*, *aparagas*, *suddharagas*, *Bhashas*, *Vibhashas*, *Bhashangas*, and *Kriyanganas*. But there appeared quite a good number of musical compositions, which could not be reduced to order in the system mentioned above. The recognition that practice always goes ahead of theory makes it incumbent on the part of the learned to reorient their rules so as to bring the newer compositions into their fold. On account of learned musicians not being intent on creating a symbolic notation for their compositions, the *lakshana* of many

of them remained dubious. And the compositions almost disappeared behind the screen of oblivion. But notices of the taste of the ancient Andhras for the fine arts can be had from the ancient books such as *Gatha Saptasati* of Hala. He says in a couplet:

Prakrit doublets, the styles of music, the melodies born out of *veena* and chic youthful women are the sources of *rasa*. Life is a burden to those who do not know this. It indicates the vogue that the art of music was enjoying in those times.

The classical musical tradition underwent a change, after the advent of the Muslims, who introduced Arabic and Persian styles into music. Thereafter the north, from the time of Amir Khusru, the famous musician of the early 13th century, cared more for the *sruti*, than *laya*, whereas Bharata gave equal importance to both *sruti* and *laya*. From that time a parting of the ways took place. The north and the south developed their own traditions of music, the former under the name of Hindustani music and the latter as Carnatic music.

In the field of theoretical output, the Andhras are second to none in their achievements. Of the theorists before the 13th century, it is difficult to recognise who were Andhras and who were not. Of the musicologists expressly known to be of Andhra extraction, Jayapa Senani, the brother-in-law of Kakatiya Ganapatideva was the most ancient (1250 A. D.). He composed two works known as '*Geeta Ratnavali*' and '*Nritta Ratnavali*'. The latter work has been preserved to us. The existence of the former is inferred from the fact that some of the verses of the former were quoted in the latter work. Nritta

Ratnavali was quoted by Kumbhakarna Maharaj (15th century) in his work '*Sangeetarajam*'.

The *Basavapurana* and *Panditaradhya Charitra* of Palkuruki Somana contain only lists of *ragas*, and as such do not contribute any help to reconstruct the history of Andhra Music of those times. The only thing that is known from those lists is the fact that the musical art was very much in vogue in those days.

Govinda Dikshita of the 17th century mentioned a musical treatise '*Sangeeta Saramu*' as composed by Vidyaranya Swami of the middle of 14th century. But this book is no where available.

Rachakonda Sarvajna Singabhupala's *Sangeeta Sudhakara*, a commentary on *Sangeetaratnakara* of Sarngadeva is the greatest work of that century. This is the oldest commentary on *Ratnakara*. *Sangeeta Ratnakara* of Sarngadeva, a Kashmiri Brahmin pandit who held the office of warden of the ceremonies at the court of the ruler of Devagiri, was the most exhaustive treatise on music, gathering together all the methods of the past and the contemporary musicologists. After Singha Bhupala, Chatura Kallinatha of the court of Immadidevaraya of Vijayanagar wrote another commentary known as '*Kalanidhi*' on *Sangeeta Ratnakaram*. We hear that there are still two or three commentaries or '*tikas*'. Even this *Sangeeta Ratnakaram* could not bring all the extant musical practice, which is an ever changing entity, into its fold. That is the reason why Vidyaranya and others trod different paths. The author of *Sangeeta Sudhakara* adversely criticised *Sangeeta Ratnakara* on the pleas.

that its rules were contradictory to practice, that the practical demonstrations in it were unintelligible and inadequate, that the characteristics of *ragas* that were mentioned in the book were not elaborated, and arrogantly remarked that was why *Vainikas* and singers did not pay any attention at all to the book.

Peda Komati Vemabhupati of the 15th century, who ruled Kondaveedu after Kumaragiri, and who was a patron of Sreenatha and Vamanabhattacha, wrote *Sangeeta Chintamani*. There are only two incomplete manuscripts of this work in the Travancore library.

In the same century, Saluva Gopendra Tippabhupala, the vassal of Immadideva Raya of Vijayanagar, wrote a work on '*Tala*', known as '*Tala Dipika*'. Perhaps this is the first work exclusively dedicated to the elaboration of '*Tala*'. Besides this, it is likely that the same Tipu Bhupala composed some '*Prabandhams*' celebrating the praises of Lord Siva, as illustrations for the various *Talas*. Narasingaraya, a scion of this family of kings patronised Tallapaka Annamacharya and made him write 32,000 *kirtanas* dedicated to Lord Venkateswara. Annamacharya wrote also a small book in Sanskrit known as '*Sankirtana Lakshanam*'. But the book is not available; but it was translated into Telugu by his grandson Chinna Tirumalayya.

Bandaru Lakshminarayana, the warden of the ceremonies of the court of Krishnadeva Raya of Vijayanagar (16th century), was the dance and music master in the harem of the king. He wrote a treatise on music known as '*Sangeeta Suryodaya*', which still remains as a palm-leaf manuscript in

Government Oriental Manuscript Library, Madras.

In 1595 A. D., the protege of Aliya Rama Raya, and guardian of the fortress of Kondaveedu, Ramamatya by name, wrote '*Svaramela Kalanidhi*'. In this book the nature of *Svaras* and *Melas* which are the principal topics of Musicology were more elaborately treated than in many ancient books. He added five more *melaragas* to the 15 of Vidyaranya and elaborated those 20 *melas*. He mentioned 73 *ragas* as originated from these *melakarthis*. He also gave the notational characteristics for 43 of these *ragas*. It seems to be pretty certain that the *Svaramela Kalanidhi* of Ramamatya was an event in the evolution of Carnatic music. He boldly asserted that theoretical rules, which run counter to practice, must have to be changed in the light of practice. In consonance with this idea, Ramamatya counter-vened the system of Sarangadeva, which consisted of 19 *Svaras* (7 pure and 12 *vikritis*) and maintained that there were only 14 *svaras*, and that five of the *vikriti svaras* of Sarangadeva had not any individuality.

Even out of these 14, two were left over by Govinda Dikshita and Venkatamakhī, and as such 12 *svaras* only were the basis of the frets of the *veena*. Even to this day this method of the *melana* of the *Veena* persists.

In the matter of tuning the four strings of the *Veena* there were two methods extant in the time of Ramamatya. They were known as *Suddhamela* and *Madhyamela*. In one method, when the *veena* is placed in an erect position, the first string from the left was made the deep bass *shadja*, the second the deep bass *panchama*,

the third bass *shadja* and the fourth bass *madhyama*. This is known as the *Suddhamela*. When these four strings are seriatim tuned as deep bass *panchama*, deep *shadjama*, deep *madhyama*, and middle *shadjama*, the method is known as *Madhyamela*. In the *Madhyamela* there is greater scope for melody than in the *Suddhamela*, as in the former, the middle and the higher notes have greater fullness. Hence what survives among *Vainikas* is the *Madhyamela*. Ramamatya created a new (1) deep bass *shadja*, (2) deep bass *panchama*, (3) bass *shadja* and (4) bass *panchama*, and gave it the name *Achyutaraya mela*. But on account of the middle and high notes not being given as much prominence as the deep bass and bass notes, this *mela* also became unpopular and extinct.

The *ragalakshanas* of Ramamatya were severely criticised by Govinda Dikshita and his son Venkatamakhi.

Of the books on musical theory that saw the light of the day in the 17th century, Somanatha's '*Ragavibodha*' was easily the best. He himself provided a '*tika*' for his work and thus conduced to its currency. Somanatha like Ramamatya accepted fourteen *svaras* (*Suddha* and *Vikriti* combined), but elaborated 23 *Raga melas* instead of the 20 of Ramamatya. He elaborated 22 methods of playing the subtle distinctions of *Ragas* and *svaras* and invented written symbols for them. By his example he showed how to elaborate each *Raga* by the method of *Svarasanchara*, and thus rendered yeoman service to the cause of Andhra music.

In 1763 A.D., the great Tyagaraja was born of learned Telugu parents at Tiruvarur.

To him, not only the Andhras, but also the rest of the southerners who favour the school of Carnatic music are heavily indebted. As a musicologist, composer and musician he was unrivalled. He was a devotee of Rama and preferred the begging bowl to the patronage of the kings for eking out a livelihood. He utilised the sweet Telugu language as a vehicle to express his sentiments of love and devotion towards Rama.

For the southerners, Tyagaraja is a Tansen and a Tulasidas combined into one. It is said that he composed 24000 *Kritis* in praise of Rama but at present only a thousand are available. Of them too, only a five hundred have got the musical notations. He selected the appropriate note and the words to express an idea so that the sound, the mode and the sense are delightfully harmonised.

He introduced into the Carnatic school, a feature called '*Sanchara*' which enables the musician to gracefully develop a note, so as to heighten the effect of melody. Many of the less known *ragas* were given a shape by him and it is due to him that the Carnatic music holds the field even now. He passed away in 1847.

During the course of 19th and 20th centuries, in no other language of India, there appeared as many treatises on Carnatic Musicology as in Telugu. The *Sangeeta Parijata* of Tachchuri Singaracharya brothers, *Sangeeta Sarvarthasara Sangraha* of Veena Ramanujayya, *Gana Bhaskara* of Srinivasa Iyengar are some of these treatises. More important than all these is '*Sampradaya Pradarsini*' of Ettiyapuram Subbrama Dikshitar. Although the author was a full fledged Tamilian, he wrote his

work in lucid Telugu doing full justice to the theoretical as well as practical aspects of presentation. This book has no equal in the contemporary field or in the field of past achievement.

The greatest contribution of the Telugus to the cause of Carnatic music is the Telugu language itself. The Telugu language with its profuse use of vowels, and with the fine words ending in *na* and *la*

has become an apt vehicle for musical expression and melody. One reason for this musical suitability of the Telugu language was the continuity of untiring efforts that the Telugu musicologists brought to bear on the cultivation of the language. This is the reason why even Tamil, Canarese and Malayala musicologists had innumerable *kirtanas* and *varnas* in Telugu language to their credit.

DANCE

Of the many branches of learning which flourished under the patronage of the Telugu kings, not the least noteworthy is that of *Natya Sastra*, embracing the twin arts of music and dance. Confining our attention to dance for the present, we find that Amaravati, besides vouching to us the vogue of the art, reveals the great choreographic possibilities of the group and composite dances called *Pindi bandhas* mentioned by Bharata and elaborated by Abhinavagupta; the verbal descriptions in Sanskrit texts become concrete in the beautiful depictions in stone, such as in the Amaravati scene in which we see a group dance of four danseuses. In the Amaravati sculptures, preserved in the British Museum also, we have a dance scene with a danseuse accompanied by two ladies playing on the flute and the *vina*. The sculptures of Goli in Guntur District show a lady playing on the harp. In Nagarjunakonda, we have not only a similar sculpture of a lady playing on the *vina*, but there is also the scene of a group dance by three danseuses.

The wide vogue of dance in the Kakatiya period is attested by the triple testimony of epigraphy, sculpture and literature. The rulers and nobles vied with each other in

patronising the fine arts. The Dharmasagar inscription refers to some plots of land for musicians and ten dancing girls. The Ganapati Deva inscription of Chebrolu speaks of houses being granted to sixteen dancing girls.

Along with these epigraphs, the sculptures of the temples built by the Kakatiya kings confirm the continuity of the dance traditions and their association with the temples. The most noteworthy dance sculptures of the Kakatiya period are those of the Ramappa temple at Palampet. These Dance sculptures have an additional significance, for they were done in the reign of the same Ganapati under whom Jaya wrote his *Nrityaratnavali*, a treatise on dance. The Svayambhulingesvara temple in the Warangal fort has also miniature representations of Siva's dance.

On the literary side, we have both Sanskrit and Telugu works which bear witness to the extensive practice of dance in this age. On the Sanskrit side, we have the above mentioned *Nrityaratnavali* by Jayappa, the Gaja senapati of the Kakatiya king Ganapati. It is perhaps the most important *Natya* work produced in the Telugu country, for it is not only used by Vema in his *Sangita Cintamani* but also in the north by Kumbhakarna in his *Sangitaraja*. The



THOLU BOMMA

A typical picture in leather of Rama in the Shadow play

work was, according to Jaya's own statement, composed in Kali 4355, i. e., 1253-54. A. D. Apart from the excellent resume it gives of *Natya* as dealt with by Bharata and his commentators, the work is the most valuable one for the description of *Desi* dances as they were in vogue in Jaya's time—The work is in eight chapters and chapters 6—8 deal with *Desi-nritta*. In the portion dealing with *Marga-nritta* as dealt with by Bharata, Jaya shows not only his intimate acquaintance with the text of Bharata's *Natya Sastra*, but, what is more valuable, a thorough knowledge of Abhinavagupta's commentary; far more surprising and precious are Jaya's references to the interpretations of Bharata by Kirtidhara and Bhatta Tanduvu, from all of which it is clear that manuscripts of the rare works of these important writers were available in the south and were in actual use in those days. In the *Desi* chapters, we may note the following folk and regional dances described by Jaya, some of which are not to be seen in the *Sangitaratnakara* written at the rival court of the Yadavas: *Perani*, *Prekkhana*, *Rasaka*, *Caracari*, *Natyarasaki*, *Dandarasaka*, *Sivapriya*, *Chindu*, *Kanduka*, *Bhandika*, *Chatisari* (?), *Carana*, *Bahurupa*, and *Kolata*.

On the side of Telugu works, we have not merely side lights thrown on the state of this art during this period, but more substantial information and material pertaining to the art. For example in the *Panditaradhya Charitra* of Somanatha, we have in the *Parvataprakara* not only a resume of the technical terms of dance, but a description of the folk dances which is particularly valuable from the point of view of the folk dances described in the *Nrittaratnavali*. This work confirms the dual association of dance and the temple, for the work descri-

bes these dances as part of the Mahasivaratri festival at Srisaillam shrine. Not only the popular folk dances, but also the shadow plays and puppet shows are dealt with in this book.

Somanatha gives us through his book a lot of information about the technique of dance as prevalent in those days. He starts first with the ornaments and make up of the dancers. The use of *shorts* is mentioned which may be noted. Then there is music and dance as soon as the dancers arrive inside; this is *purva ranga*, within the curtain, at the end of which the dancers issue out of the curtain (*Javanika*). The play of the various *angas*, *pratyangas* and *upangas* like eye and brows of the dancers is then generally described which is followed by a description of instrumental music with a list of *Desi* terms *gamakas* and modes of instrumentation. Equally note-worthy is Somanatha's description here of dancers who strut or step or jump or utter sounds or act otherwise like different birds and animals, such as peacock, bee, parrot, fish, swan, deer, cuckoo, monkey, bull, elephant, tiger and serpent.

The *angas* of *Desilasya* are set forth in different works and Jaya gives and defines forty-six of them in Chapter VI of his work, Somanatha gives in this description a large number of these; while it is not difficult to make out most of these, some cannot be traced in many of the so called traditional treatises of those days and for that very reason, Somanatha's description has a value of its own in the study of the history of dance.

The *Basavapurana*, another worthy book written by the same author, gives us some

descriptions of dances, which though less extensive and discontinuous, have some important points: while describing Basava's marriage, Somanatha refers to *Kolara*, i.e., *Dandarasaka*, *patra*, a variety of dance of which we hear for the first time here, *Gondli* and *Perani*. A little later are mentioned *Anandagitas*, *Sankaragitas* and what is relevant most to us here *Jatigitas*. On the occasion of Basava's visit to Kalyan, *Perani* is mentioned and said to be done according to the tradition of the dance masters of Saurashtra, which lights up the history and early environment of the Saivite Perani. The *purvanga* music, the removal of the curtain, *Desi Lasyangas*, *Mukharaso*, *Sousthava*, *Lali*, *Bhava*, *Dhukali*, *Jhankali*, *Theva*, *Vibhrama* and *Rekha* are referred to.

Even more significant is the fact known from *Kridabhirama*, a Telugu work of fifteenth century, that there was a courtesan dancer of high repute, Machaladevi by name, who was a friend of Prataparudra, and that her life was dramatised and enacted!

Then, coming to the Reddi rulers of Konda vidu, we find a royal writer who has given us a treatise on dance. King Kumaragiri of that dynasty (c 1386—1402 A. D.) wrote a valuable *Natya Sastra* text called *Vasantarajiya* after his own alias Vasantaraja, no manuscript of this work has so far come to light, but citations from the *Vasantarajiya Natya Sastra* are made by other writers.

We may also notice here some references to dances in the *Kasikhandā* by Srinatha, the poet laureate of the Reddi court. Srinatha speaks of a dancing girl of Banaras known as Karpuratilaka who danced in the court of Ratnesa. While describing the

dance, he speaks of *Kundalinriita* and the different views on dance promulgated by Kohala and other Acharyas.

The most distinguished among the Recherla kings was Simhabhupala, entitled Sarvajna, who gave us not only the *Rasarnava Sudhokara* on *Rasa* and dance, but also the *Sangita Sudhakara*, a commentary on the *Sangitaratnakara* which deals with dance in the last chapter. This was also the period when the dance-drama called Yakshagana flourished.

After the Telugu mainland fell into the hands of the Bahmani rulers, the patronage of the Telugu arts was undertaken by the kings of Vijayanagar. The state of the art of dance in that age can better be known through the writings of a foreign visitor Abdur Razack, who visited the court of Devaraya II. While describing a magnificent display of dance that took place on a *dasara* festival day at the court of the king, he says: "Between this place and pavilions there was an open space beautifully laid out, in which singers and story tellers exercised their respective arts. The singers were for the most part young girls, with cheeks like the moon, and faces blooming as the spring, and adorned with beautiful garments, and displaying figures which ravished the heart like fresh roses. They were seated behind a beautiful curtain, opposite the king. Suddenly, the curtain was removed on both sides, and the girls began to move their feet with such grace that wisdom lost its sense, and the soul was intoxicated with delight".

Under Krishnadevaraya (1509—30 A. D.) Lakshminarayana, the dance teacher of the ladies of the court, wrote the *Sangitsauryodaya* which has a chapter on dance. He

uses Sarngadeva profusely and quotes also Kohala. Much more than literature, the sculptures of Hampi and the accounts of the court life in the capital by the foreign travellers, Barbosa, Paes and others bear witness to the extent to which this art was patronised in this period. The most noteworthy part of the account of Paes is his description of the dance hall of Vijayanagar where the dancing girls learn and display their art. 'This is a long hall and not very wide, all of stone sculptures of pillars which are at a distance of quite an arm's length from the wall. The designs of those panels show the position at the end of dance in such a way that on each panel there is a dancer in the proper position at the end of a dance: this is to teach the women, so that if they forget the position in which they have to remain when the dance is done, they may look at one of the panels where they end the dance. By that they keep in mind what they have to do. At the end of this house on the other side is a painted recess where the women cling on with their hands in order to stretch and loosen their bodies and legs. They teach them to make the whole body supple, in order to make their dancing more graceful. At the other end, on the right, is the place where the king places himself to watch them dancing: all the floors and walls where he sits are covered with gold and in the middle of the wall is the golden image of a woman of the size of a girl of twelve years, with her arms in the position which she occupies in the end of a dance.' All that we now see of that hall among the ruins of Hampi is the throne platform along the side of which run dances-friezes.

More important than the above-mentioned work is the *Sangita Muktavali* of

Devana or Devendra. This is another south Indian dance treatise coming, most probably from Andhra. Both in the Abhinaya and the dance sections, Devana's work forms a valuable production.

After the fall of Vijayanagar, the Telugu fine arts took shelter in the court of the Nayaks of Tanjore and Madura. Though no writer of the age produced any original work on dancing, the teachers of the times wrote comprehensive commentaries and glosses in Telugu for the standard Sanskrit Texts. So, there is hardly now a standard music or dance treatise, which has not got a Telugu gloss at least in a manuscript. Since then, Telugu dominated the arts of music and dance in South India and a knowledge of Telugu was till very recently a part of Carnatic musician's general equipment.

The Bommatala

The *Bommatala* or Shadow play is one of the independent contributions of the Telugu people to the realm of art. The Javanese shadow play seems to be a later version of the Telugu original—which must have been introduced there in the middle ages by some enterprising colonisers from the Telugu coast. Till the advent of the cinema picture, the *Bommatala* show remained to be very popular with the Telugu masses. Even now its mass appeal is such, that some of the political parties of Andhra prefer to adopt this medium for their propaganda. The *Bommatala* is staged at night in a temporary shed open in front and closed on the other sides. A screen of white cloth covers the front side, the interior of which is illuminated by lamps and the shadows of the pictures are projected on

the screen by the interception of the light. The pictures are usually made of leather. The songsters who stand behind the screen move the pictures by means of strings. They supply the appropriate conversation and act as mouth pieces of the pictures. The usually favoured plays are those of *Ramayana*, *Bhagavata*, and the *Mahabharata*. Other Puranic episodes also are represented.

The Yakshaganas

The *Yakshaganas* of the Telugu people also deserve mention here. These are the popular dance-dramas in vogue in Telugu area for a long time. The name itself suggests that they have been introduced by a clan of people called *Yaksha*, who are otherwise called 'Jakkulu' in Telugu and are known as professional songsters. But in later times, some other castes also took to it and the *Yakshaganas* came to occupy a prominent place in the field of rural life.

The *Yakshagana* is a dramatic composition set to music and sung and acted upon the stage, accompanied by instrumental music such as the *vina*, flute, *mridanga*, cymbals, etc.

The performance usually commences with music both vocal and instrumental. The *sutradhara* or the stage-manager appears on the stage to recite the *Nandi* and then to announce the name of the play and the author, eulogising both of them. After

his exit, the characters of the play come upon the stage in their turn according to the plot of the story. They sing and dance taking care to express their feelings more by dance than by song.

The *Yaksahaganas* dominated the rural life till the beginning of the present century.

Kutchipudi Dance and Padas

An account of the Telugu dance will certainly be incomplete without a mention of the *Kutchipudi Bhagavatham*. This is a dance-drama developed from the earlier, *Yakshagana*. The originators of this were the Brahmins of Kuchipudi in Krishna District and for the last four centuries it has held ground among the Telugu people, lay and elite alike. Equally important in the history of dance in south India and among the Telugu contributions to it are the Telugu *Padas* or songs intended for *Abhinaya* which the great Telugu composer, Kshetrajna of the 17th century composed. The *pada* is a song portraying a mode of love and featuring a specific type of variety of the lover and the beloved, *Nayaka* and *Nayika*, according to the classifications of these set forth in works like the *Rasamanjari*. The popularity and the excellence of the same can be gauged from the fact, that like the *Meghaduta* and the *Gitagovinda* the *Kshetrajnapadas* gave rise to a train of pada-composers who emulated him, many of them with conspicuous success.



IN RETROSPECT

In the long cultural history of India, the area, known at present, as Andhra Pradesh, has not only associated itself closely but also played a vital role in bridging the gulf between the North and the South, politically and spiritually. This responsible role was thrust upon the area, by its geographical position. In carrying on that arduous responsibility the Telugu people are influenced by both the components of Indian Culture, namely, Sanskritic and Dravidian.

This impression of various influences is also to be seen in the language of the Telugu people. It is true that philology places Telugu in the Dravidian group. It may be so as far as the basic vocabulary is concerned. But in the long course of history, that basic language had been influenced by various vehicles of thought of which the influence of Buddhism through Prakrit, and Aryanism through Sanskrit had been prominent. As a result of this, innumerable words, expressions, and idioms reflecting a long cultural legacy, got embedded in Telugu. Thus the triple stream of Dravidianism, Buddhism and Aryanism hallowed the Telugu land, yielding the fruitful harvest of Telugu Language and Culture.

This 'give and take' policy has always been a characteristic feature of the Telugu people. They love their sweet mother-tongue immensely but are always willing to receive abundantly from their five neighbours, namely, Orissa on the East, Hindi area and Maharashtra on the North, Karnataka and Tamilnadu in the South.

The role played by the Telugu people in the History of India is second to none. From the days of the Satavahana Empire, down to the last days of Vijayanagar Empire, it had been the good fortune of the Telugu people to resist the invasions of alien races and to stem the tide of aggressive civilizations till they spent up themselves and reconciled with the sons of the soil and the indigenous culture.

Now, the Andhras are again on move along with their brethren in the rest of India. No effort is being spared to integrate the resources of the land, to harness the ever-turbulent rivers and irrigate the arid fields, and, in one word, to completely change the face of the country. The language and literature are getting enriched by the efforts of innumerable writers and poets. A ceaseless activity, the characteristic of an awakened people, is visible everywhere.

This awakening is to be canalised and for that, a proper study of the history of their culture serves as the best instrument. The modern Andhra has a long past, stretching to more than two thousand years and noted for its many achievements, scattered all over the land. But no effort has till now been made to gather the loose threads of information and weave out a comprehensive cultural pattern and present it to the Telugu people to inspire them and canalise their awakening. This monograph is only a humble and modest effort in that direction.



